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INTERVIEW

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EXPERT MASTERCLASS

Colin Thomas takes you through
the creation of his x-ray girl

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INSIDER INFO

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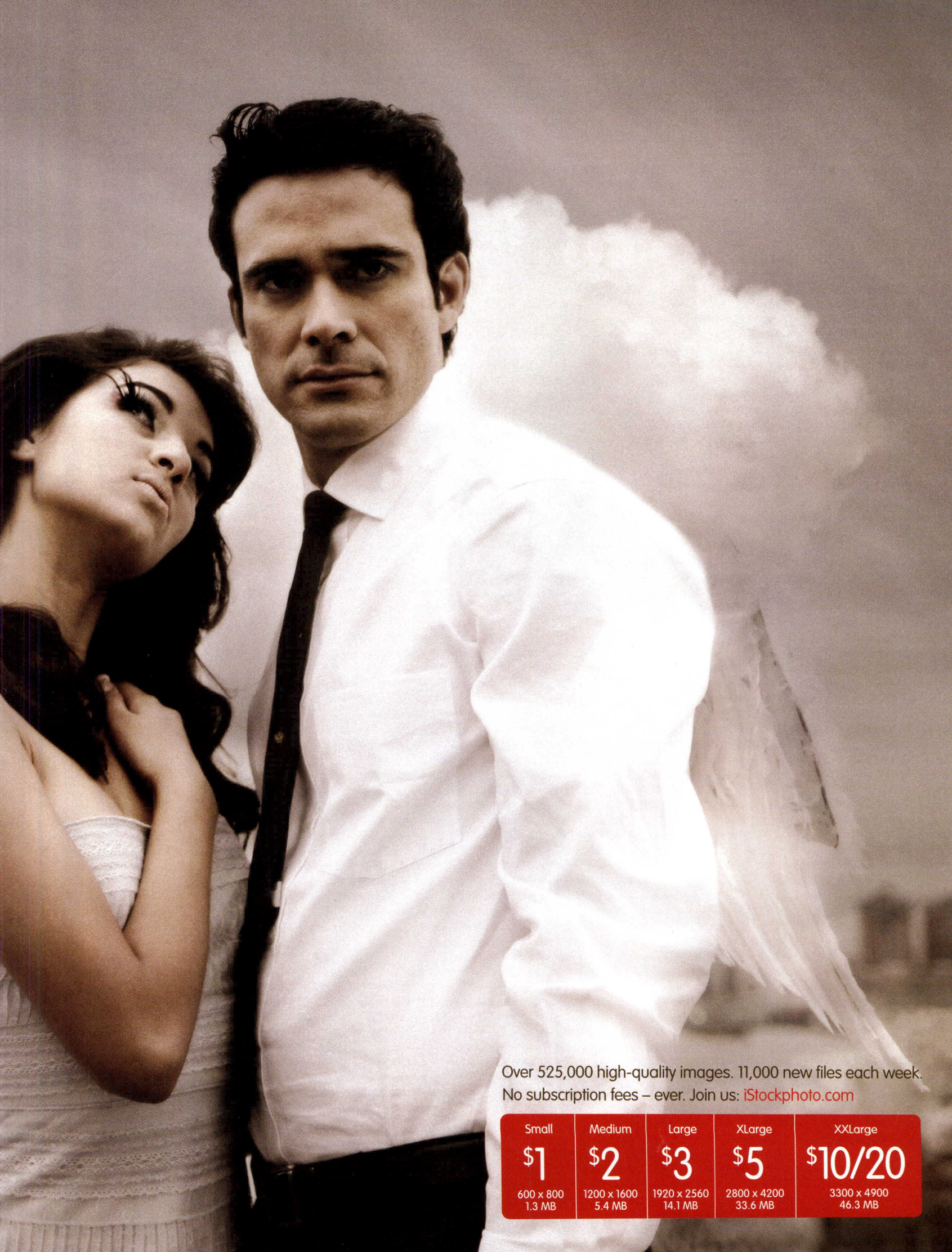
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Cover image

This issue's cover image comes from the maverick mind of Tim Bret-Day, a highly respected fashion photographer and fan of *Photoshop* who loves to innovate at every turn. This image, taken for a spectacular Harvey Nichols ad campaign, demonstrates his aptitude for complex composition and a superb eye for detail. "Obviously, [Hieronymous] Bosch was the biggest influence," he says. "Here you have a store that has everything... it's a vision of decadent self-indulgence." Bret-Day's signature blend of sensuality, humour and imaginative play are all much in evidence, aided and abetted by the retouching genius of professional imageer Lee Stuart.

Full our full interview, turn to page 62

Photographer: **TIM BRET-DAY**
Image retoucher: **LEE STUART**

“I COULD PUT
LITTLE RED RIDING
HOOD IN BED WITH
A WOLF, OR
CREATE GIANTS”



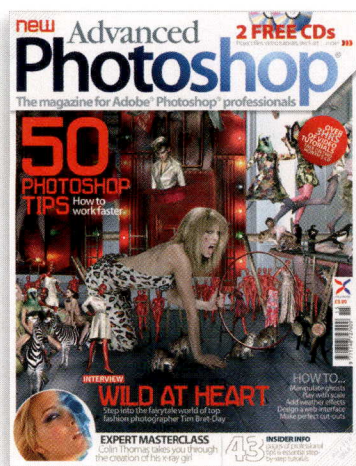
PEER PRESSURE

More stunning manipulated imagery – plus our Design-A-Hybrid compo winners announced!

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JAN/FEB 2006

inside...



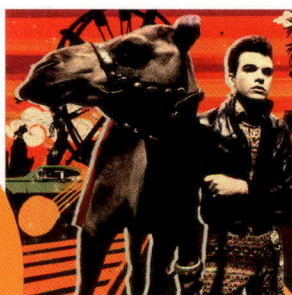
THE COVER

Tim Bret-Day shows off his Photoshop prowess with this small portion from his Harvey Nichols ad, page 62. Plus, expert photographer and image-manipulator Colin Smith goes HG Wells with his translucent x-ray cover model. Discover how to do it for yourself on page 38.



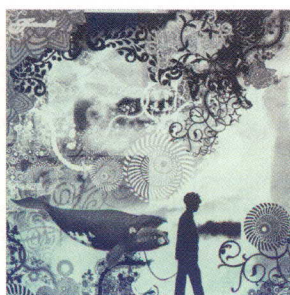
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Turn to page 70
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HENRIK HOLMBERG

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INTERVIEW: TIM BRET-DAY

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99 per cent of his work is created in *Photoshop*. How does he do it?

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Bring your web designs to life with *ImageReady*

Mailbox

Send your emails to the Editor at mark.higham@btconnect.com

SUBJECT: Don't go changing

FROM: Johan, Gothenburg, Sweden

I felt I had to comment on two of the published emails in the nov/dec issue that annoyed me a little. First off Jerome Yeats. I must say it's sad to see someone saying "I just don't like Illustration". How narrow-minded can you be? It's an amazing time to be around, seeing new illustrators blossoming and making mags and the net more diverse after being so much about photo-manipulation for years now. (Being a photoraper myself, this has made me broaden my skills). And if you are stuck with Photoshop 6.0 there's already plenty of help and support for you to take in. There's no need for you to buy brand new magazines to find answers for your questions, all help you'll ever need for Photoshop 6.0 has already been published and is available in older books and for free online. Regarding the rippled cover effect, it just felt so sweet to grab a hold of. It's fresh... keep it up, maybe trying different patterns from time to time. Even more importantly, I have to comment on Erdjan Eker's email. He felt that the tutorials were too advanced and hard to follow. Well, to start with the name of the magazine is "Advanced Photoshop", that should give some hint as to what direction the tutorials are taking. And the point I want to make is that there are already several very good magazines out there aimed at both beginners and intermediate Photoshop users. This is the first magazine I've personally found that is truly for advanced users, so please don't take it away from us. To the creators and contributors of Advanced Photoshop, I just want to say thank you, keep it up... and keep it advanced!

SUBJECT: Feedback

FROM: gerryclist@onetel.com

I'm a commercial photographer and Mac user, with a G3 laptop running OS9 and a G4 desktop running OS9 and OSX 10.3 (Panther). I use Photoshop 7 and Photoshop CS on a regular basis. I'm mostly interested in your tutorials, but while I find their content, on the whole, OK, the way they're presented is far from reader-friendly. The screen grabs are too small to pick out the details and the text is a little patchy, too – although the latter isn't that important, given that the reader should be able to experiment when he or she comes across a gap in the explanations. As for the CDs, they only give you a before-and-after file of the tutorials, which is very limited. They're just glorified adverts really and offer

no real information. To make matters worse, they're not even OS9 friendly, running only on QuickTime v6 (for OSX). A huge number of people still chug along on the Classic platform, you know.

mark.higham replied:

Hi Gerry. I take on board your point about the size of screenshots and we're making design changes that will give us scope to increase image size. However, it's always a fine balance, because the bigger the images, the fewer tutorials we can fit in. Before we launched, we experimented with tutorials that followed the sort of structure more commonly found in books – fewer pictures, more white space – but this resulted in tutorials eating up much more space. On the CD front, we've gone to great lengths to provide value for money. The tutorial videos are selected from some of the best training companies around and as for the project files, I'm not aware of any other magazine that gives away full .psd files for every tutorial – this is undoubtedly the best way for readers to experiment and play with the artwork themselves. Sorry to hear you've been unable to run some of the plug-ins we've provided due to system constraints, but I don't want to engineer the CD for the lowest common denominator because then Mac owners who have upgraded would be denied a richer experience.

SUBJECT: Hi from Sweden

FROM: Asoka info@asoka.se

Hi, Mark! I think your new magazine is good and could easily be the biggest on the market. But it's supposed to be a magazine for professionals by professionals, so you can't have tutorials like the Digital Cosmetic Surgery and Fantastic Fire Effects masterclasses in your issue. They're just not on a professional level. Then again, the interview you had with Dimitri Daniloff was good, as well as the smoke tutorial by Chris Stocker. There are millions of people out there just waiting for a professional magazine dedicated to state-of-the-art Photoshop work. Please showcase the best from London, Paris and Berlin, where the biggest retouching studios show off their latest work for Levi's, Diesel, etc., and you're going to have a huge hit with your magazine. Why not look at the biggest and best retouching studios in Europe? With each issue, concentrate on a particular area and showcase the work done by a host of top-name studios in that city. One issue could be all about London, for instance. Explain how each studio works,



show off their work, and include some great tutorials. Then move on to Paris, Berlin, etc. in later issues.

mark.higham replied:

We strive to provide a range of tutorials to suit both serious hobbyists and professionals alike. Pitching tutorials at the right level will always be contentious, because people's expectations and abilities vary so wildly, even among professionals. Only last issue, you may remember, imageer George Logan admitted that he tended to use his own tried-and-tested techniques rather than adopt quicker, new-fangled methods to achieve the same effect. Who's to say his technique is "less professional" than his peers' if it gets the job done, and done well? Would a hypothetical tutorial by Mr Logan be considered "too simple"?

SUBJECT: Job section

FROM: mikepartington@yahoo.co.uk

Really like the new magazine. The tutorials are awesome. Is there any chance of a job section at the back, though?

SUBJECT: Welcome, folks

FROM: Nino Frewat

My expectations were more than satisfied after trying out your tutorials. I was particularly impressed with the Digital Cosmetic Surgery tutorial (issue one), which was much more interesting than all the other "beautifying" tutorials we've seen. I would really like to see more fashion tips in the magazine. I'm a fashion photographer, and professional masking, specifically of hair, continues to be a nightmare. I'm currently using KnockOut 2, but will make the jump to Fluid Mask as soon as the PC version becomes available. If your team has any juicy black-and-white secrets and masking tips for fashion photographers, I'd be thrilled to read them. Keep up the excellent work.

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Keeping an eye on the latest trends in contemporary photography, art and design, *Insight* sets out to snapshot innovation in the making

The Duudleville Tales

It's not just the name, or, indeed, the art of *Hello Duudle – The Duudleville Tales* that sets it apart from other new books. Created by Jon Burgerman and Sune Ehlers, it's the product of a remote form of collaboration. With one artist based in the UK and the other in Denmark, each image was composed through Photoshop "ping-ponging".

"The concept started with the very simple premise of wanting to create a piece of work together just for fun," explains Burgerman. "We would email each other an image and then continue that image on a little and then email it back. Once we'd been doing that for a while, we thought it would be fun to print up the work."

"We had and still have a very playful approach to our work, and so sending

out our work to one another to tear apart, colour over it, stretch it, manipulate it and twist it in another direction, turned out to be a thrilling and fun experience," adds Ehlers.

The book itself is a follow-up to last year's *Hello Duudle*, which was recently selected as "Book of the Month" at the Victoria And Albert Museum. Each one also comes with a selection of stickers and an original hand-drawn, signed and numbered drawing by either Burgerman or Ehlers, and a presentation box.

Hello Duudle – The Duudleville Tales will be published by Wiggleton Press on Thursday 15 December, with a print run of just 1,000 copies. It's available to order online for £14.95.

HIDDEN DOODLES: "Like a clay sculpture built from the bottom up and constantly being amended, our images hold hundreds of layers with silly beings and odd creatures hidden underneath," says Sune Ehlers. "Only Jon and I know that they are there. You might just see an arm sticking out behind another character, but we know that inside, somewhere, a lot of silly doodles have a life of their own."



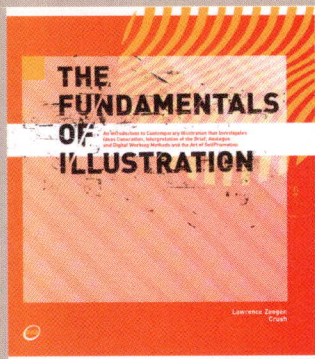
www.helloduudle.com
www.jonburgerman.com
www.duudle.dk



CONCERTINA DESIGN: "The format of the book ties in with the way it was made," explains co-author Jon Burgerman. "You can view it in little folded sections, as when we were working on it, or fully stretched out as one piece once you reach the end. It was great fun to make, and actually pretty simple, too."

FEEL THE LAMINATE: Presented on matt laminated art-board, with screened spot-UV elements used to present "secret" elements, *Hello Duudle – The Duudleville Tales* is another fine piece of work from artists Jon Burgerman and Sune Ehlers.





Fundamentals Of Illustration

The latest work from Lawrence Zeegen, artist, author, teacher and more besides, is *The Fundamentals Of Illustration*, an impassioned and highly practical guide for professional and aspiring artists.

"My move into writing came from the frustration I felt reviewing illustration books a few years back, and realising that the ones I read didn't cover the right areas," says Zeegen. "Both theoretically and practically."

Having already penned one book about digital design techniques (*Digital Illustration: A Master Class In Creative Image-Making*, Rotovision, ISBN: 2-88046-797-7, £19.99), Zeegen set about creating a practical guide to building and maintaining a career as a freelance illustrator. "I remember coming out of The Royal College Of Art and realising that there were few places to obtain

FIRST-HAND EXPERIENCE: With his latest work, designer, author and agent Lawrence Zeegen draws on his own experiences in the industry to provide an in-depth examination of the practicalities of life as a freelance designer.

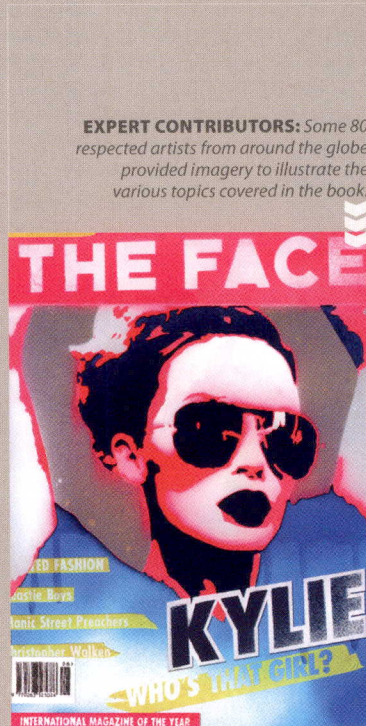


information about how to go about managing your own career," he recalls. "And, of course, this can be a pretty lonely business to work in. So this book is intended to help people steer a course through it."

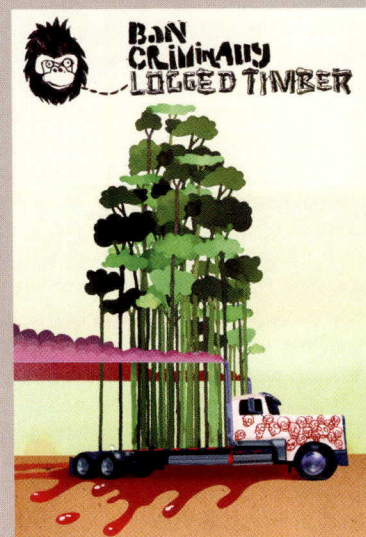
Kicking off with an introduction that puts contemporary illustration on the map, *The Fundamentals Of Illustration* then goes on to cover topics such as starting a studio, kick-starting life into a new project, briefing with clients, researching, dealing with agencies, self-promotion and even dealing with the Inland Revenue.

Along the way, Zeegen includes interviews with a number of high-profile illustrators, while liberally peppering the 176 pages with images from artists from around the globe. The book is published by AVA Publishing and available in all major stores, priced £19.95.

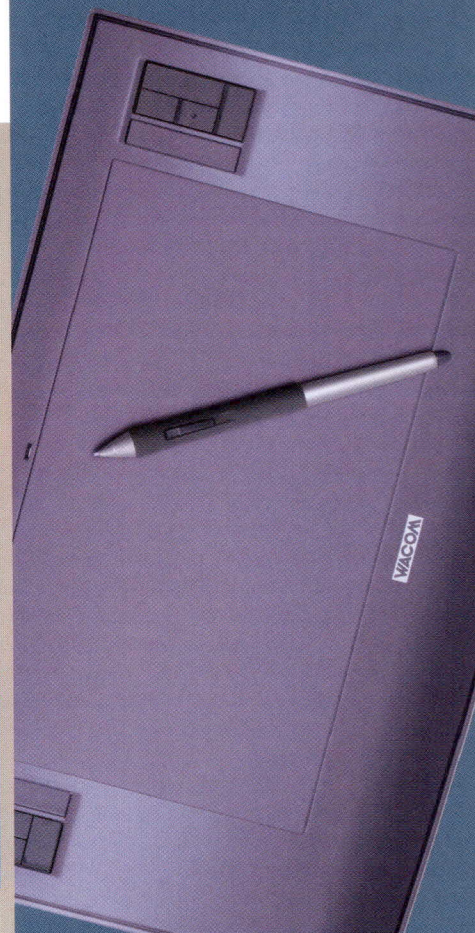
■ www.zeegen.com/writer/books/ava.html



EXPERT CONTRIBUTORS: Some 80 respected artists from around the globe provided imagery to illustrate the various topics covered in the book.



A PRACTICAL GUIDE TO ILLUSTRATION: *The Fundamentals Of Illustration* covers topics as diverse as maintaining an online portfolio, producing promotional material and the creative possibilities of designing covers for children's books.



WIDER THAN EVER: The Intuos3 A5 Wide is Wacom's first ever wide-format tablet, offering an aspect ratio that more closely matches the needs of widescreen and multi-monitor users.

Wacom Goes Wide With Intuos3 A5

Designed specifically for users of widescreen displays and multi-monitor setups, the Intuos3 A5 is the latest graphics tablet from leading manufacturer Wacom. The company's first ever wide-format model, it features an active pad area measuring 6x11 inches, providing an aspect ratio of 16:10 that closely matches that of widescreen displays, including Apple's own Cinema Display systems. Dimensions aside, the feature-set tallies that of the standard Intuos3 version, with integrated ExpressKeys and TouchStrips, a resolution of over 5,000dpi and over 1,000 levels of pressure-sensitivity on the pen tip and eraser. Tilt-angles up to 60 degrees are also recognised. Bundled with *Corel Painter Essentials 2*, the Intuos3 A5 Wide is available now from Computers Unlimited for £294.

■ www.wacom.com

■ www.unlimited.com/cu/home.do



The Shape And The Colour

The work of Catalina Estrada, the latest signing at veteran illustration agency Folio Art, provides literally glowing affirmation of the positive influence local culture can have on an artist's work. Now based in Spain, Estrada was born and raised in Columbia, a country she says provides a never-ending source of inspiration.

"Most of my work is a reflection of all I've experienced there," she says. "Born and raised on the outskirts of Medellin, I had much contact with nature – the beauty of the landscapes really is hard to believe. It's a beautiful country, and it's only now, living abroad, that I fully realise its magic."

Estrada, whose client list includes San Miguel Beer, Australian publications *Frankie* and *YEN*, Germany's Die Gestalten Verlag, and the Los Angeles Museum of Latin Arts, studied graphic design in her native Columbia, drawing and painting at the University Of Pittsburgh, and Plastic Arts and Lithography at the Escuela De Artes Llotja in Barcelona. "I've been lucky enough to reach a point where I've developed a style that combines all the above, creating more artistic kinds of illustration and graphic design," she says.

Estrada's latest work can be seen in two books from German publisher Die Gestalten Verlag: *Illusive: Contemporary Illustration And Its Context* and *1001 Nights: Illustration Fairy Tales*, and in issue ten of *Art Bureau*. Two exhibitions are planned for 2006, one in Seattle (April) and another in Barcelona (October).

■ www.folioart.co.uk

■ www.katika.net



COLOURFUL COVERS: Two covers created by Estrada for the December 2005 edition of Spanish magazine Monoclab. While she prefers to begin with pencil design and then colour sample versions on computer, Estrada admits that client deadlines generally compel her to start sketching on screen immediately. "I use Illustrator for the vector shapes and colour fills, then Photoshop for calibrating and balancing colour, contrast and levels, and also for collages involving scanned textures."





GARDEN OF DELIGHTS: Two pieces from a set of eight postcards designed by Estrada for "The Garden," an exhibition in Columbia. "I used fabric texture for the inside of the deers, but other than that it's all vector illustration work," she says. You can view more of the exhibition at http://art.webesteeem.pl/14/estrada_expo.php.

ALADDIN'S ADVENTURES: Two of 12 illustrations created to accompany the classic tale Aladdin And The Wonder Lamp, created for illustrated fairytale book 1001 Nights, published by Die Gestalten Verlag (www.die-gestalten.de). "This shows the princess with whom Aladdin falls in love and the castle he builds for her," explains Estrada.

ALICE IN WONDERLAND: One of Estrada's personal illustrations. "Colour has always been important to me," she explains. "I remember that every single wall in my house back in Columbia was painted a different colour. In fact, I'd say that colour is as important to me as shape. I love creating different atmospheres and environments using various colours."



SAVE THE WORLD: "One of a series of nine illustrations I made for an article on 101 ways to save the world, to be published in the December issue of Australia's YEN magazine," says Estrada.



MICHMAN: Encrust Customs' tee 'Michman', available now at the Just Another Reason online shop.

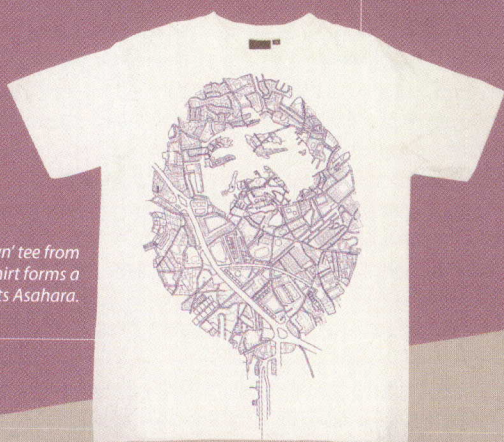


MR. JAGO: 'Mr Jago's Big Bad Taller' tee, available from Just Another Reason and created by Scrawl Tees.

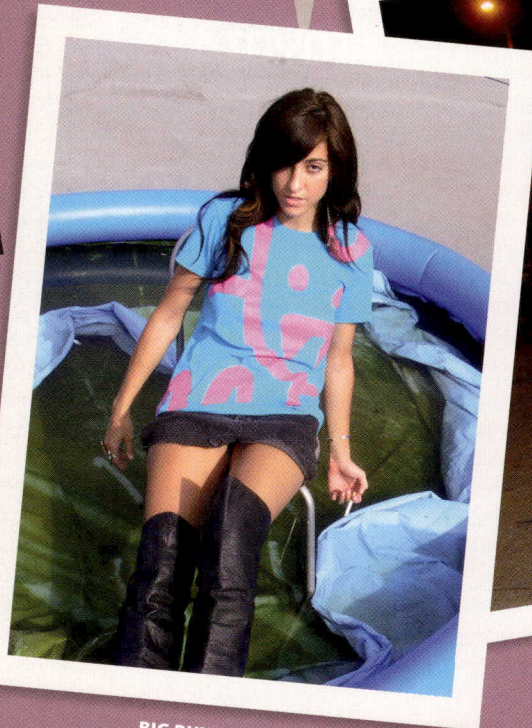
Just Another Reason

Online fashion retailing meets artist promotion at Just Another Reason, a venture intended to bring art and street culture from around the world to the Asia Pacific. At the J.A.R. website profiles of artists jostle for space alongside products from four core labels: UK 'darksides' graffiti label Pure Evil, Hong Kong street label Encrust Customs, Singapore's VSLTRSM label, and renowned UK artist group Scrawl Collective. Indeed, it was a chance meeting with Ric Blackshaw, founder of Scrawl Collective, which inspired the launch of Just Another Reason. This month sees the launch of 'J.A.R. nanowear' – a range of clothing developed in collaboration with Scrawl Collective and using a unique antibacterial fabric with water, stain and sweat-resistant properties. The first five t-shirt designs are courtesy of Scrawl members Will Barras, Phil 'Phlash' Ashcroft, Cat, Nano4814, and Sam Green. Alongside its online presence, Just Another Reason also aims to inspire a greater appreciation of art in the Asian Pacific through more tangible means. The company recently held its first exhibition and 'mobile boutique' in Hong Kong, and there are plans for similar events in other locations next year. J.A.R.-wear is now also available offline, at stores in Hong Kong and Taiwan. Check the website for further details.

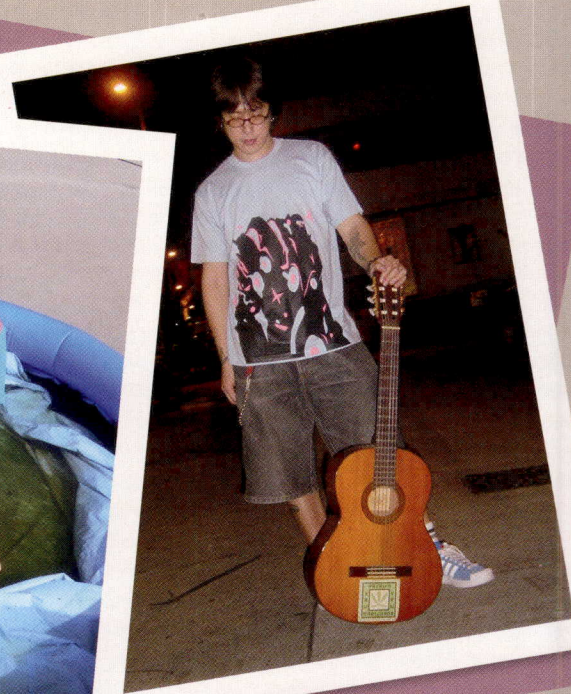
www.justanotherreason.net



DOWNTOWN: The 'Downtown' tee from VSLTRSM. The pattern on the shirt forms a likeness of Japanese terrorists Asahara.



BIG BUNNY GIRL: The 'Big Bunny Girl' tee, designed by Pure Evil. As with most Pure Evil tees the design is taken from actual wall graffiti.



COLLINS GALLERY: Artists based in Scotland are invited to submit their work for inclusion in an exhibition of contemporary illustration, to be held at The University Of Strathclyde's Collins Gallery in early 2006. The work featured in this gallery photograph is by Iain McCulloch.

Scotland On Show

Glasgow's Collins Gallery is to host an exhibition of contemporary illustration with a difference next year, with an open invitation to artists north of the border to submit their work and a prize of one thousand pounds up for grabs. Six categories have been selected - advertising, books, children's books, editorial, design and student work - with entries welcomed by illustrators of all experience levels, with both published and unpublished work accepted. A panel of six judges, including guest illustrator Ross Collins, will then select a winning piece for each category, with the prize money going to an overall judges favourite.

The exhibition will run at the University Of Strathclyde's Collins Gallery from 25th February to 1st April 2006. The closing date for submissions is 20th December 2005.

www.collinsgallery.strath.ac.uk

Calling British Animators



Celebrating the greatest achievements from animation studios and the work of new talent, the British Animation

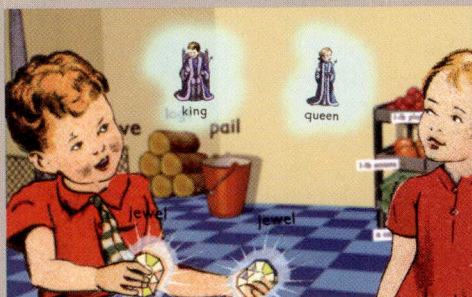
Awards are scheduled to take place on the 9th of March at the Shaw Theatre In London. Now in its tenth year, the awards have become a key calendar event for the animation world, with the ceremony enjoying support from such luminaries as Tim Burton, Jan Pinkava, Chuck Jones, Peter Lord and Nick Park.

Animators who are fleet of foot and quick to render might just have time to submit an entry. While the cutoff date for many categories has passed, entries for the New Platforms and Short Films categories have been extended for an additional couple of weeks.

Those not attending the awards will be able to view nominated animations at The Animation Art Gallery, 13-14 Great Castle Street, London, where they'll be exhibited two weeks prior to the main event and for a limited period after. *Advanced Photoshop* readers can also directly participate through Public Choice – a scheme to show short-listed films, commercials, and music videos from fifteen categories of the BAA to the public at twenty venues around the UK through February 2006. Audiences will be able to see the nominees and vote for their favourites at locations including Birmingham Mac Arts, Duke of York's Brighton And Gardner Arts, Glasgow Film Theatre, Ipswich Film Theatre, Liverpool FACT, National Film Theatre, Warwick Arts Centre and the Wolverhampton Lighthouse. A complete listing of venues and showtimes can be found at the British Animation Awards website.

www.britishanimationawards.com

KING & QUEEN: Hot of the presses – a still image taken from one of this year's British Animation Awards contenders.



Background To A Brief

TOYOTA FLEET IMPROVEMENT PROGRAMME

Our regular peak behind the scenes at the creative process behind a design project. This month it's the turn of a project for Toyota, featuring Tobatron – the alter-ego of illustrator Toby Leigh.

www.folioart.co.uk

1. FASTEN YOUR SEATBELTS: "The original idea was to create a 'step by step guide' composed of sixteen illustrations, to show how purchasing a fleet of Toyota cars would improve your life and business. Stylistically it needed to appropriate the visual language that is associated with info-graphics or aeroplane safety instruction cards. I had previously done a series of illustrations showing the different events in the Manchester Commonwealth Games and the agency – Saatchi & Saatchi – sold my style to the client off the back of that job."

2. HAPPY SNAPPING: "I was given the copy and discussed how the different illustrations would work within each frame. Then I took photos of my mate Miles posing in all the different scenarios so that I had some reference material to work from. Because the deadline was so tight I had to do this first thing in the morning before he went to work with the

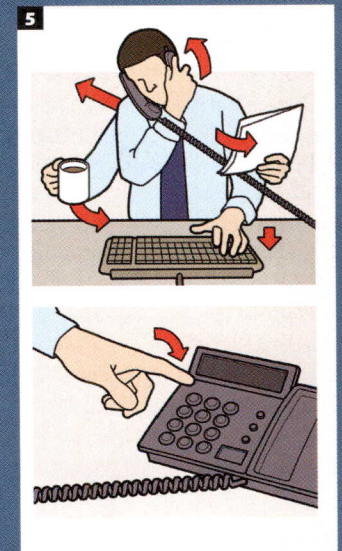
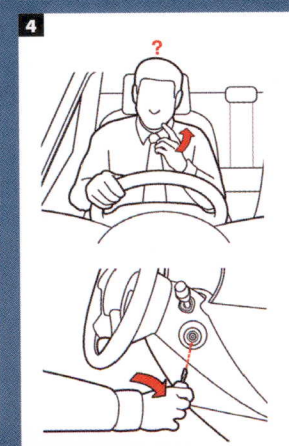
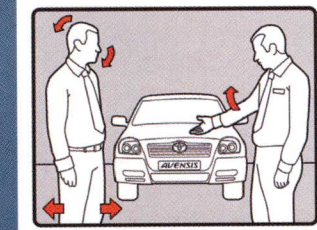
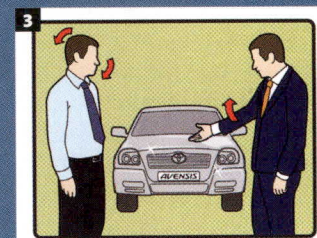
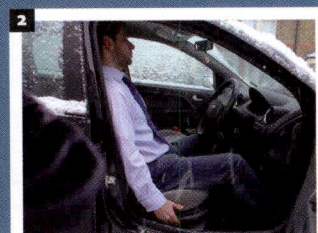
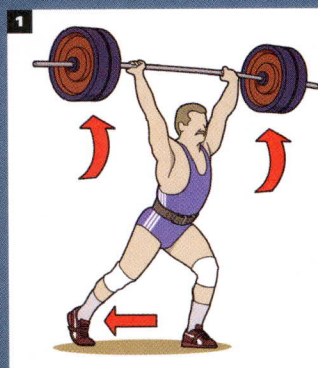
added bonus of there being a minor blizzard going on. Luckily he's a natural in front of camera! From there I created the initial line drawings in Adobe Illustrator and dropped them into Photoshop where I added a slightly thicker keyline and some basic flat colour."

3. SMARTEN UP: "Although the client was generally happy with the overall look, they had some serious issues with specific details. They were worried that some characters looked too shabby and slouched. They thought that the hairlines were too receding and things like the belt buckles and cut of shirts weren't stylish enough. They also disliked the way I'd coloured the backgrounds. I went away and made changes."

4. THINKING OUTSIDE OF THE BOX: "As I made the required changes, more problems seemed to materialise. The client decided they didn't want the images

to be framed within a box and that lines should just continue off. This was where I decided to put my foot down, as I believed that this wouldn't work and we'd lose the aeroplane safety card vernacular. The art director was in complete agreement with me, which was good, so we set about convincing the client. No luck – the boxes had to go. I did some line tests to show them how bad they'd look. Of course they loved them!"

5. IN FRAME: "Eventually, at the point at which the art director was about to hang himself, there was a breakthrough! We managed to meet half way and put a block of very light colour in the background, which effectively framed the image. After several intense debates about what shades of grey we should use, and what colour the car should be we went to the final images."



Poster Boys

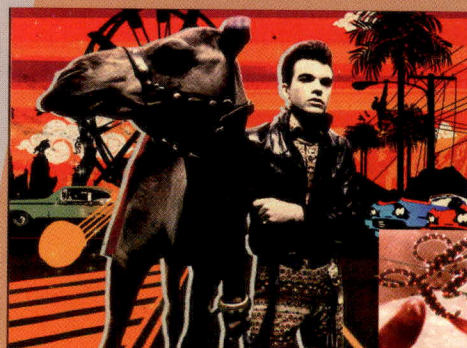
MTV meets seventies psychedelia head-on in *Bom, Bom, Bom*, the debut video from rock band Living Things. Directed by Floria Sigismondi and with visuals by Click 3x, the video plays out like a rock poster brought to life. Ragged edges, heavy textures and extreme colourisation all feature, with the band members layered into a background teeming with elephants, camels and lions. There's even a marching band and a semi-clad woman looming over the skyline.

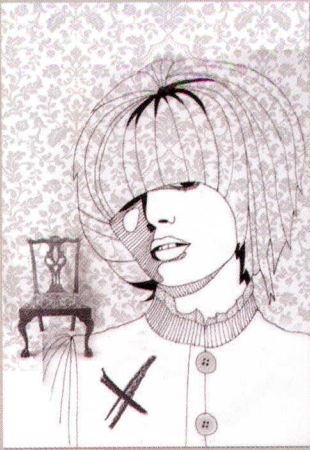
With the band shot against green-screen by Sigismondi, the video was pieced together using material gleaned from a variety of sources, not least the internet. British illustrator Steve Wilson, whose own work for the likes of MTV and Neiman-Marcus often draws on rock artwork and circus imagery, was also brought in to provide additional elements.

Although highly graphic, the result is rather more ambitious than a basic animated collage. "We wanted to take it beyond the idea of a simple two-dimensional rock poster aesthetic, which would have been rather limiting," says visual effects artist Mark Szumski. "Instead, we layered things in three-dimensional space, which made the video look more interesting and opened up possibilities for more effects."

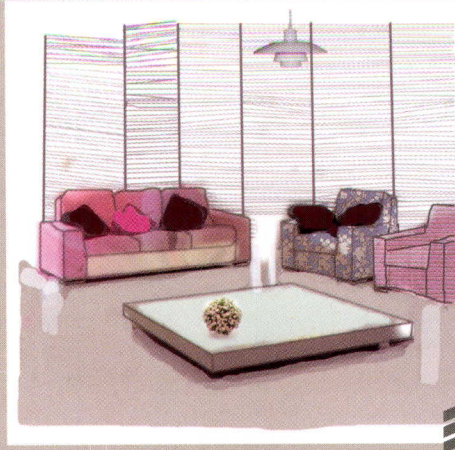
www.click3X.com

BOM, BOM, BOM: Flamboyant new rock band Living Things inhabit their own seventies-indebted alternate world in this promo for the new single.





JOANNA: Mixed media pieces from the "Magpie" exhibition, held at The Coningsby Gallery, London.



ROOM: A lifestyle editorial illo, created using Photoshop. "I have many artistic fields which interest me, but what I would call 'graphic illustration' – the process of using Photoshop to combine illustration with digital elements – is the one closest to my heart," says Holroyd.

Wendy Holroyd

Painting, illustration, mixed media, photography, web work and even jewellery designs can all be seen at the new website from British artist Wendy Holroyd. Although she focused on graphic design at art college, Holroyd has since made a conscious decision to avoid focusing on one discipline.

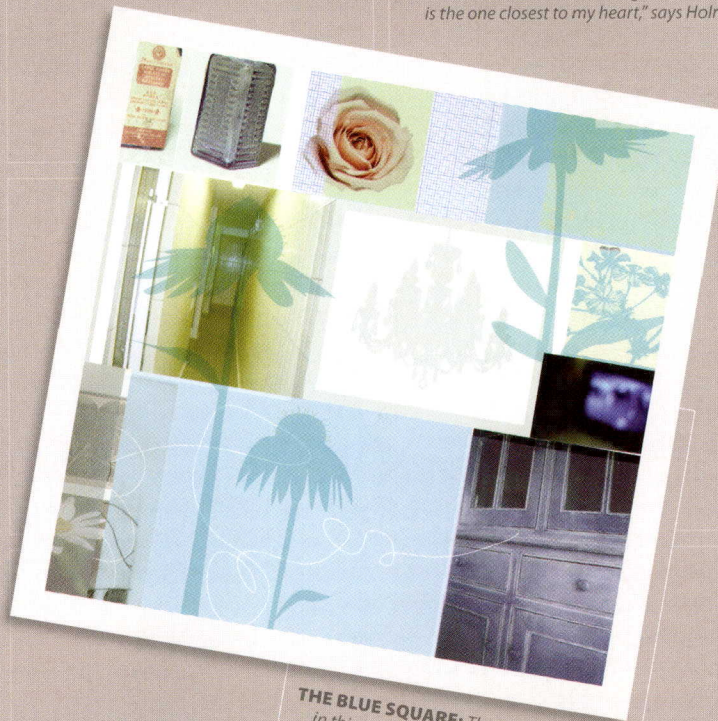
"I initially worked for a gallery as a photographer and designer for publishing, promotion and the web, and while there mixed with fine artists whose methodologies in a range of media varied from representational to abstraction," says Holroyd.

In addition to absorbing these varied influences, she also used time creating web and print matter for a jewellery company to learn the necessary skills to begin designing her own creations.

"I thrive on developing artistic styles, learning new techniques and mediums to produce artwork," she explains of her eclectic approach. "It's a challenge for me to develop many artistic styles successfully and with each new achievement I am driven to progress with the next."

Following recent assignments designing web bottle labels and promotional material for the Jongleurs comedy club, Holroyd is now creating a body of work for "Life Is Pattern", an exhibition of digital pieces set to run in 2006. For news on this and other developments, visit her website.

www.wendyholroyd.co.uk



THE BLUE SQUARE: The various elements in this peaceful Photoshop collage neatly showcase the diversity of Holroyd's work.



LILYPADS: This mixed media collage is one of many that feature in Holroyd's online portfolio.

DIARY DATES

ADOBE PHOTOSHOP TRAINING CAMP LIVE

8-10 December

Atlanta, Sarasota, USA

CREATIVE SUITE ESSENTIALS 2 SEMINAR

12 December

Manchester

MOMENTUM IN PRINT 2006

22-24 January 2006

Marriott, San Francisco

IMAGING USA 2006

22-24 January 2006

Austin, Texas

IMAGINA FESTIVAL 2006

1-3 February 2006

Grimaldo Forum, Monte Carlo

GEEKCRUISES PHOTOSHOP FLING II

5-12 February 2006

Tampa, Florida

SCHWEPPE'S PORTRAIT PRIZE 2005

Open until 15 February 2006

National Portrait Gallery, London

WDFEST

27-28 February 2006

Naples, Italy

BRITISH ANIMATION AWARDS

9 March 2006

A Picture A Day

The best cults and happenings are never planned. So it goes with explodingdog, a website featuring a new image practically every day of the year. Not only did its creator, Sam Brown, never plan on it being a runaway success, he actually started the whole thing as a joke.

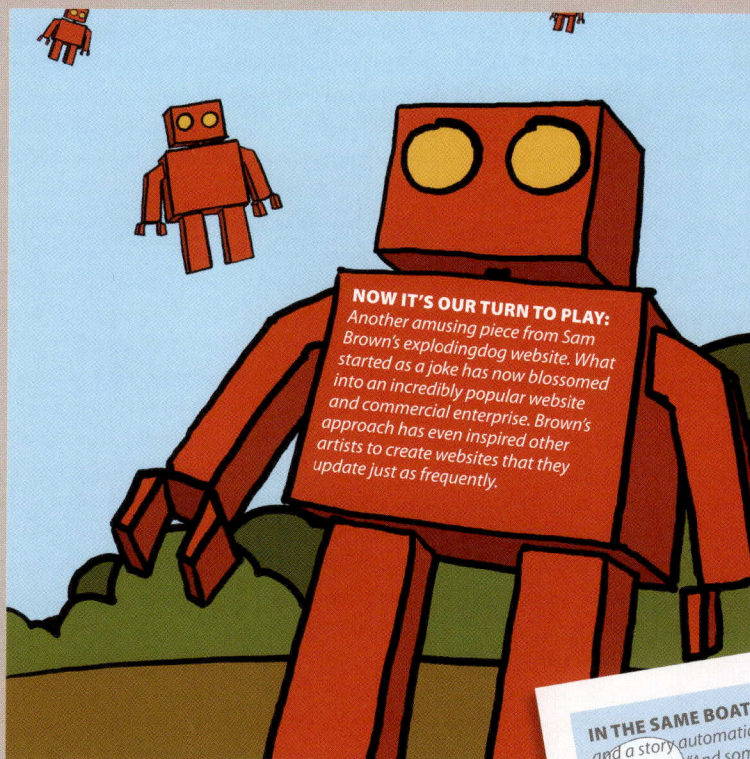
"I'd been working on a different version of the site, trying to make a website for a series of dog animations I'd created. I worked on it for about a year before I got fed up with it," says Brown. "I realised I'd made a mess, so took the website down. As a temporary place-holder, I put up some drawings I'd done and wrote a message that I would draw more if anyone emailed me titles."

Brown expected only a few friends who knew of the site to drop by and provide a suggestion or two. Instead, he was receiving 20 suggestions a day by the end of the first week, and 50 a day within a month. "It just took off by word of mouth," he marvels.

Brown's arresting drawing style has proven such a hit that an explodingdog store is now also a thriving sideline. T-shirts, prints, inflatables and several books are currently available. The latest is a limited edition hardback publication *Thinking Of You*, a fifth-anniversary book containing 140 drawings from the site. "It may not sound exciting, but the drawings look so much better in print than on a monitor," says Brown. It costs \$36 (£21), plus \$7 (£4) for shipping.

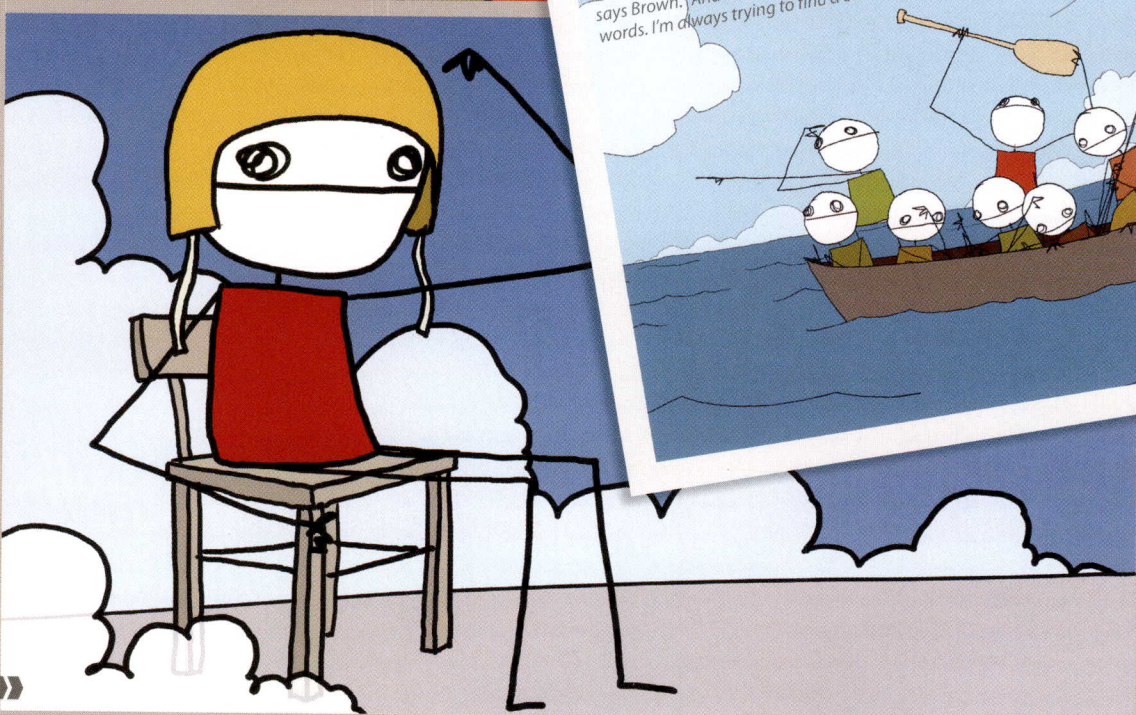
www.explodingdog.com

WE ARE ALL GOING TO DIE: Brown's Photoshop work essentially relies on the paintbrush and Bucket Fill tools. "I'm still pretty much on a Photoshop 3.0 skill level," he says.



IT WAS A STRANGE PLACE TO BE:

"Every element is on its own layer, which enables me to work in any direction I choose," says Brown. "I can start with the background and work forwards, or with the foreground and work backwards, concentrating solely on the part of the image I'm thinking about. Working on the computer enables me to create an impulsive image, yet be meticulous about it."



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The magazine for professionals by professionals

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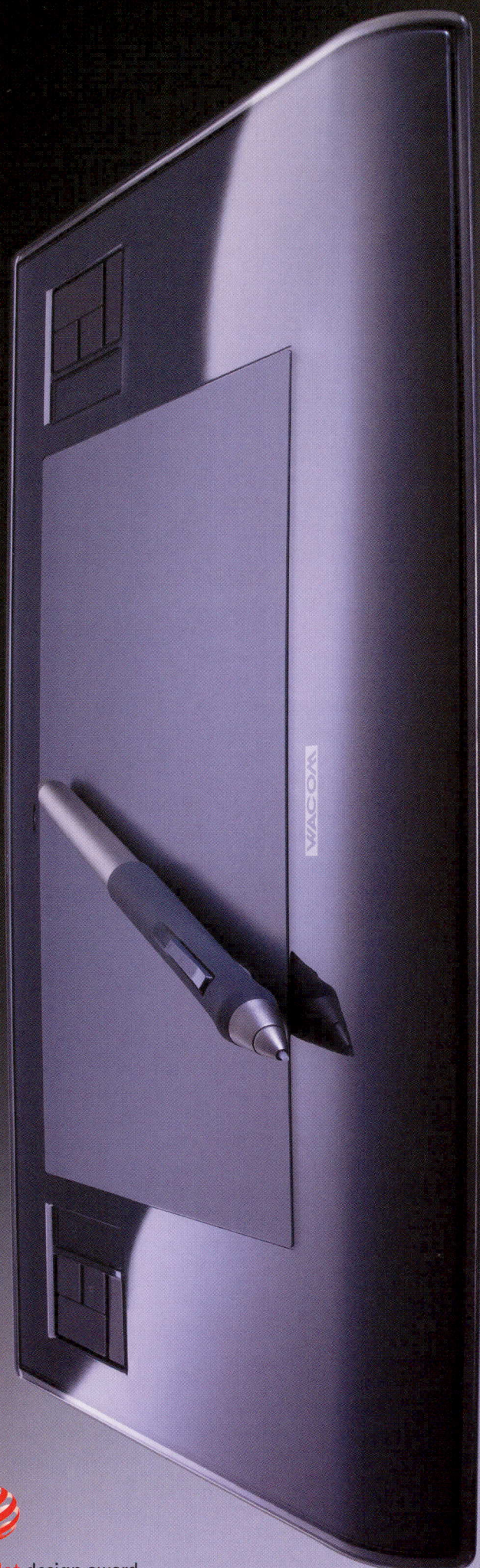
To the newsagent: Please reserve me a copy of
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until further notice.

Name: _____

Address: _____

Date: _____ Signed: _____



A large, dark, sleek Wacom Intuos3 pen tablet is shown at an angle. A silver and black Grip Pen lies diagonally across the center of the tablet. The tablet has a small rectangular area in the top left corner and a larger rectangular area in the bottom right corner. The Wacom logo is visible on the right side of the tablet.

intuos₃

Turning the design world upside down: Efficiency is more breathtaking than ever.

Introducing the Intuos3 pen tablet system, developed for digital photographers, 2D / 3D designers and creative professionals working in all forms of digital media. Experience its breathtaking design. Increase your efficiency and productivity in leading applications like Adobe Photoshop via the interaction of the Grip Pen, ExpressKeys and Touch Strip. Work more comfortably through its ergonomic design. And put your faith in outstanding Penabled technology from Wacom, the global market leader.

www.wacom.com



Watch for the Penabled logo to ensure you're getting the natural feel and superior performance of Wacom's patented cordless and battery-free pen technology.



reddot design award
winner 2005

WACOM

VERBAL DIARRHOEA: London-based Antony Crossfield took first place in the Beauty category of the Non-Professional Advertising section.



SECRET AGENT COWS: Glen Wexler came in the top three for several categories. This was his winning entry in the Calendar category of the Professional Advertising section.



Photography in Focus at Lucie Awards

New York played host to the third annual Lucie Awards on Monday 17 October, the event once again paying tribute to the great and the good in the world of fashion, photojournalism, advertising and fine art photography, and showcasing the winning entries for the ever-popular IPA Photographer Of The Year competition.

Overall winner Jim Fiscus walked away with a trophy and \$10,000 prize money, while Caroline Watson was handed the New Discovery Award and a prize win of \$2,000.

This year's competition proved more popular than ever, attracting over 16,000 entries from photographers spread across 32 countries. All first, second and third-place winners of the

many professional and amateur photographer sub-categories will be featured in the 2005 Annual Awards book, to be published sometime in May 2006, priced \$50 (£29), or \$35 (£20) for pre-publication orders. You can find a complete list of categories and winners at the official IPA website.

For those interested in competing in next year's event submissions are already being accepted. The closing date is Wednesday 31 May 2006.



YOUNG CHICKS: Bob Garas won the Non-Professional Photographer Of The Year: Special Award with his themed series of images.



www.photoawards.com
<http://lucieawards.com>



SPORTSTARS AND OUTKAST:

Overall International Photographer Of The Year winner was Jim Fiscus. The professional photographer's winning entry was a series of images taken for sports magazine ESPN (above and left). He also bagged the Professional Photographer Of The Year: Editorial award for his image (right) of the band Outkast.



SHARON STONE: Luca Babini's stunning images of the Hollywood actress saw him take the first prize in the Professional Advertising's Beauty category.



Graphic tablets: best of the best

Used in isolation or with a mouse, graphic tablets can free up your creativity in unparalleled ways. We stick six top contenders into the sawdust-strewn arena

By Steve Jenkins

Graphire4 Studio XL

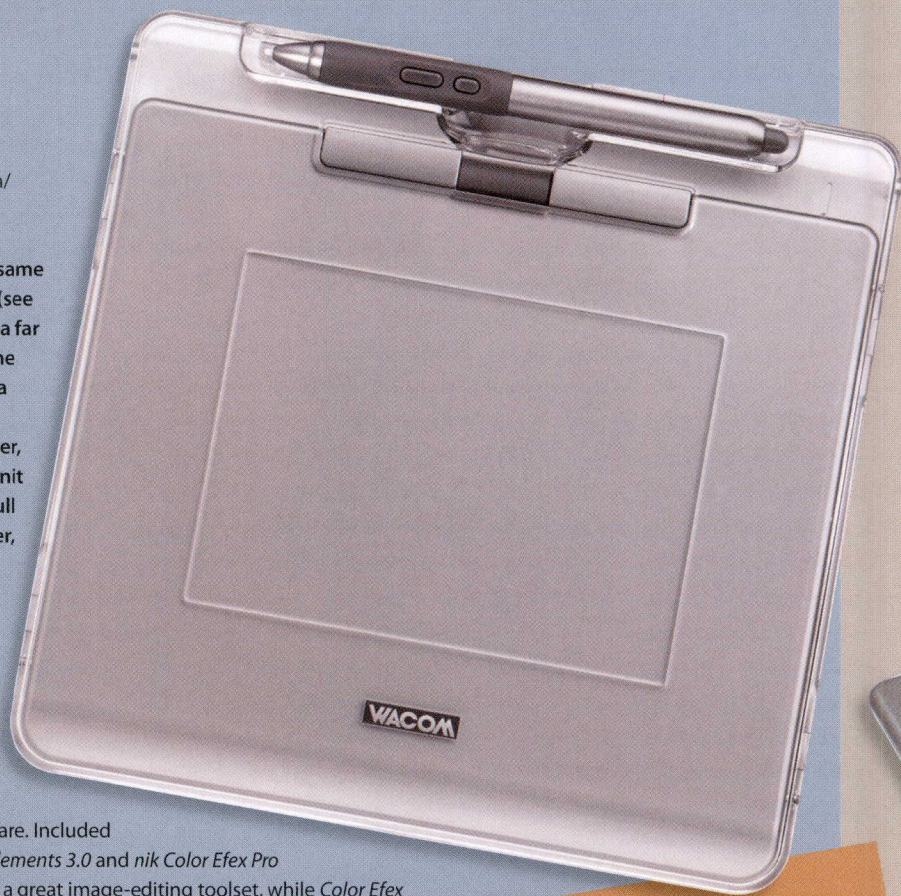
Manufacturer: Wacom

Price: £179.99

Web: www.wacom-europe.com/uk/index.asp

The StudioXL comes from the same stable as the Bluetooth tablet (see facing page), but proves to be a far more conventional offering. The A5 active area is protected by a "transparent photo-frame", essentially a robust plastic cover, which is secured to the main unit by a set of four clips. Simply pull them aside to remove the cover, and you can place photos for more convenient tracing. Two programmable ExpressKeys and a scroll-ring for browsing pages ensure full control.

The one feature that differentiates the StudioXL from many of its counterparts isn't so much the (excellent) hardware as the bundled software. Included is a copy of Adobe Photoshop Elements 3.0 and *nik Color Efex Pro 2.0 Standard*. Elements provides a great image-editing toolset, while *Color Efex Pro* delivers a feast of digital filters. This heady combination ensures that you'll be ready to get creating as soon as the Graphire4 hits the desktop.
Rating: 4/5



Intuos3 A4

Manufacturer: Wacom

Price: £360 (A4), £235 (A5) and £153 (A6)

Web: www.wacom-europe.com/uk/index.asp

The Intuos3 comes in three guises (the A4, A5 and A6), with a starting price of around £153. The top-of-the-range A4 (reviewed here) weighs in with the heftiest price-tag of £360, yet still provides excellent value for money, thanks to its generous active area and a mapping ratio of 1:1.

This ensures that you can bring full swinging arm motions to the screen, which is ideal when it comes to creating digital art. The cordless, battery-free pen is a joy to (be)hold, too, and beautifully sculpted to ensure a firm grip. There's a single button on the shaft for accessing such functions as right-click and the Wacom-standard eraser.

As ever, Wacom's attention to detail continues to impress. What catches the eye is the ergonomic arrangement of integrated buttons, placed to the left and right of the active area – both sets of ExpressKeys and the Touch Strip perform the same tasks, so the tablet is ideal for both right and left-handers. The Touch Strip is the real winner, though, bringing an instant zoom capability that really enhances workflow. (Impressed? Then you might like to check out Wacom's new widescreen A5 version, featured on page 11.)
Rating: 4.5/5



HyperPen 1200

Manufacturer: Aiptek

Price: £69.99

Web: www.aiptek.com

The HyperPen 1200 costs just under £70 – and that price reflects what's on offer. But while it lacks the class and style of its more expensive peers, it still performs with enthusiasm and vigour. Like many budget brands, the Aiptek HyperPen throws in a cordless mouse alongside the more obvious elements: the tablet and pen itself. Unfortunately, said mouse is cheap, plastic and lightweight. It would've been wiser of Aiptek to lose it altogether and reduce the price of the main device further.

Still, the 12x9-inch working area provides the perfect space for image creation, even if the battery-powered pen is a little over-excitable. A flexible plastic coating provides adequate protection; this lifts up so that you can easily insert photos and images when you need to trace. Alongside the work area, you'll find an integrated pen holder and a host of one-click shortcut buttons. By default, these are set up for Windows users, but they are fully customizable.

The Aiptek supports both Mac and PC operating systems, with PC users fully catered for from Windows 98 to XP. Annoyingly, modern Mac OS users have been ignored – support only runs to 9.2.
Rating: 3/5



Graphire Bluetooth

Manufacturer: Wacom

Price: £189.99

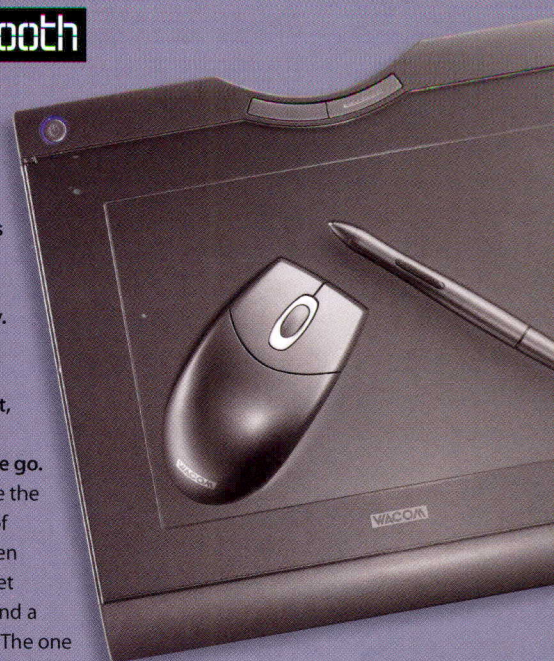
Web: www.wacom-europe.com/uk/index.asp

This recent addition to Wacom's graphics tablet range, as the name suggests, offers superb wireless Bluetooth connectivity. With power supplied by a rechargeable battery, and an operating range of up to 30 feet, it's an ideal solution for artists, designers and illustrators on the go.

Included in the box (alongside the attractive 6x8-inch tablet itself, of course) are a battery-free pen, pen stand, mouse, rechargeable tablet battery, plus an installation CD and a copy of *Corel Painter Essentials 2*. The one core element that isn't included is a Bluetooth dongle. So expect to add at least another £10 or so to the price; without it, the package is useless.

The tablet itself is a fine piece of machinery and works beautifully with the pen. The front panel unclips to enable the placement of photos or pictures for on-screen editing, too. Finally, there are two programmable ExpressKeys for convenient mouse-clicks, modifier keys and keyboard shortcuts.

Rating: 4/5



Wacom Volito2

Manufacturer: Wacom

Price: £35.99

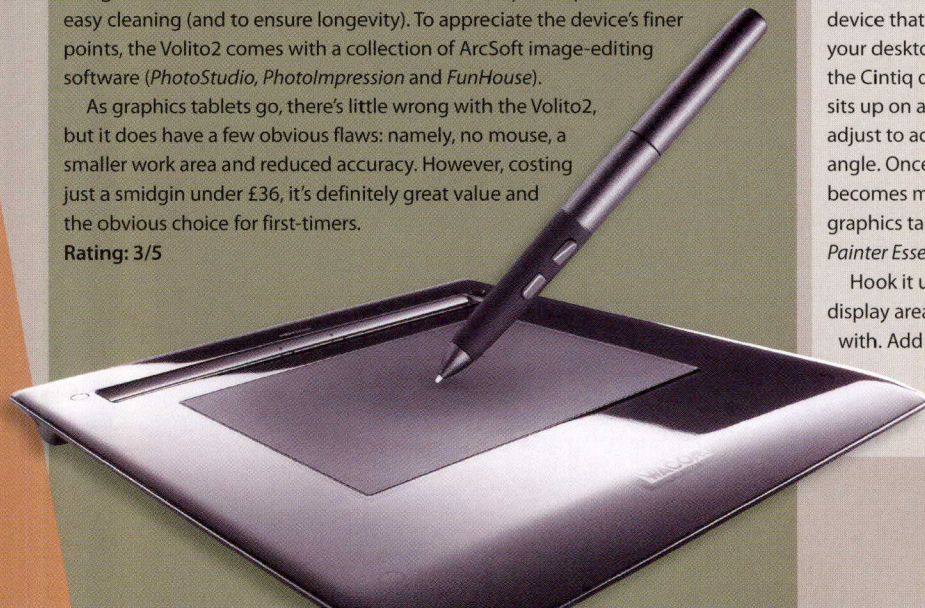
Web: www.wacom-europe.com/uk/index.asp

This little fellow belies its size and price and provides a decent introduction to the world of graphics tablets. Although professional artists will find it cramped and restrictive, the occasional artist will find it a good starting point.

The Wacom Volito2 is a simple two-piece set, combining a 5x3-inch tablet and a cordless and battery-free pen, which offers 512 pressure levels. You can assign the two-button pen a number of functions, including such standard mouse actions as double-click and right-click. Annoyingly, an eraser – which is found on all the more expensive models – is nowhere to be seen. The tablet itself is neat, straightforward and robust, and comes with a transparent plastic cover for easy cleaning (and to ensure longevity). To appreciate the device's finer points, the Volito2 comes with a collection of ArcSoft image-editing software (*PhotoStudio*, *PhotoImpression* and *FunHouse*).

As graphics tablets go, there's little wrong with the Volito2, but it does have a few obvious flaws: namely, no mouse, a smaller work area and reduced accuracy. However, costing just a smidgin under £36, it's definitely great value and the obvious choice for first-timers.

Rating: 3/5



Cintiq 21UX

Manufacturer: Wacom

Price: £2,231

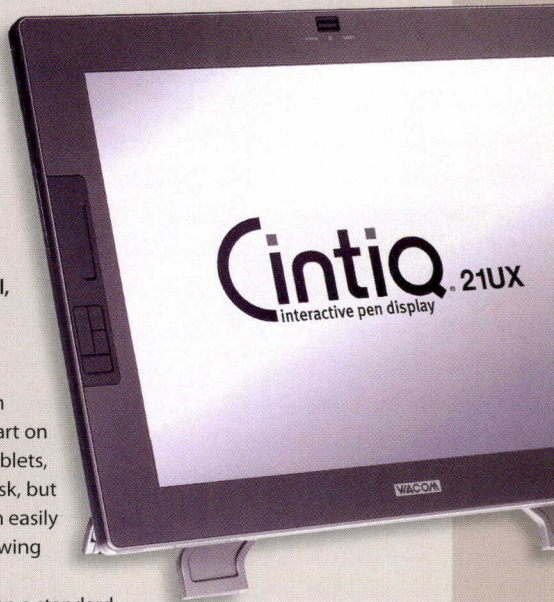
Web: www.wacom-europe.com/uk/index.asp

The Cintiq could be described as the "daddy" of graphics tablets, and takes the whole concept to an entirely new level, combining all the components of a cutting-edge tablet with a stylish monitor.

The result? A stunning 21-inch device that instantly looks the part on your desktop. Unlike standard tablets, the Cintiq doesn't lie flat on a desk, but sits up on a stand, which you can easily adjust to achieve the perfect viewing angle. Once in place, the Cintiq becomes more a digital easel than a standard graphics tablet, with the bundled software *Corel Painter Essentials 2* perfect for showing off the tablet's potential.

Hook it up to *Photoshop*, though, and the device really comes into its own. The display area measures a whopping 43x32cm and is completely natural to work with. Add to this Wacom's programmable ExpressKeys and Touch Strip, again situated to the left and right of the screen for maximum efficiency and you've got one beautiful piece of machinery.

Rating: 4/5





SONAR: Native Texan Ryan Obermeyer has created art for Columbia Records, Shooting Gallery Films, Rosemont Press and Bella Union Records. "His technique is very peculiar – a kind of multilayered collage of digital photos," says Giovanni Cervi. See www.ryanobermeyer.com.

Prints Of Whales

With its online gallery of themed illustration, digital art and photography, the Whaleless project aims to highlight the plight of such cetaceans worldwide and raise money for Greenpeace at the same time. The brainchild of Giovanni Cervi and Simon Beckerman – respectively Art New Media Editor and Director of Milan's art, fashion and lifestyle publication *Pig Magazine* (www.pigmag.com) – Whaleless is an open project, currently inviting submissions from all artists and creative types interested in helping the cause.

"Right now, we're looking for more people to submit artworks," says Cervi. "This is only the first project. We hope to publish a book of the best images soon, and perhaps also look to set up a travelling exhibition. We know we're not going to change the world overnight, but we'll see what happens..."

www.whaleless.com

SWEET DREAMS: This elegant contribution by Sara Lando, who studied Industrial Design and Visual Communication at the Politecnico di Milano, demonstrates the whale's inherent vulnerability. See www.mooserental.com.



HELP: Italian graphic designer and illustrator Claudia Careri takes a direct approach to Cervi and Beckerman's whale-saving incentive. For more of her work, see www.claoodia.net.



VENDETTA: Milan-based graphic designer Andrea Gregis was the first person to contribute to the Whaleless project. He's since submitted a range of pieces. "His personal works are mad collages," says Cervi. "He's more an artist than a graphic designer." See www.testemobili.altervista.org.

WHALE'S LAMENT: Zela Lobb, a graduate of Sheridan College, Montreal, began her illustrative work doing custom murals, signs, banners and window paintings. Her client list now includes Rolling Stone and Spin, The Financial Times, American Airways and Forbes. See www.zelazela.com for details.

PRODUCT
OF THE
MONTH



WORLD'S BEST: Aperture from Apple is designed to give photographers a more seamless way to open, manipulate, store and publish their photographic work.

Apple focuses on photography with Aperture

Apple's latest addition to its pro-level collection is *Aperture*, a tool designed to give photographers their very own all-in-one, post-production solution. Featuring what Apple claims to be the most powerful image-processing system in the world, the app boasts an advanced Raw workflow, powerful compare and select tools, a non-destructive image process, project management control and advanced printing and publishing facilities.

Supporting Raw format files from all leading digital camera manufacturers, the program does away with the need to convert file formats before viewing, altering, archiving or printing images, ensuring superior picture quality and much-improved workflow. It also integrates perfectly with *Photoshop*.

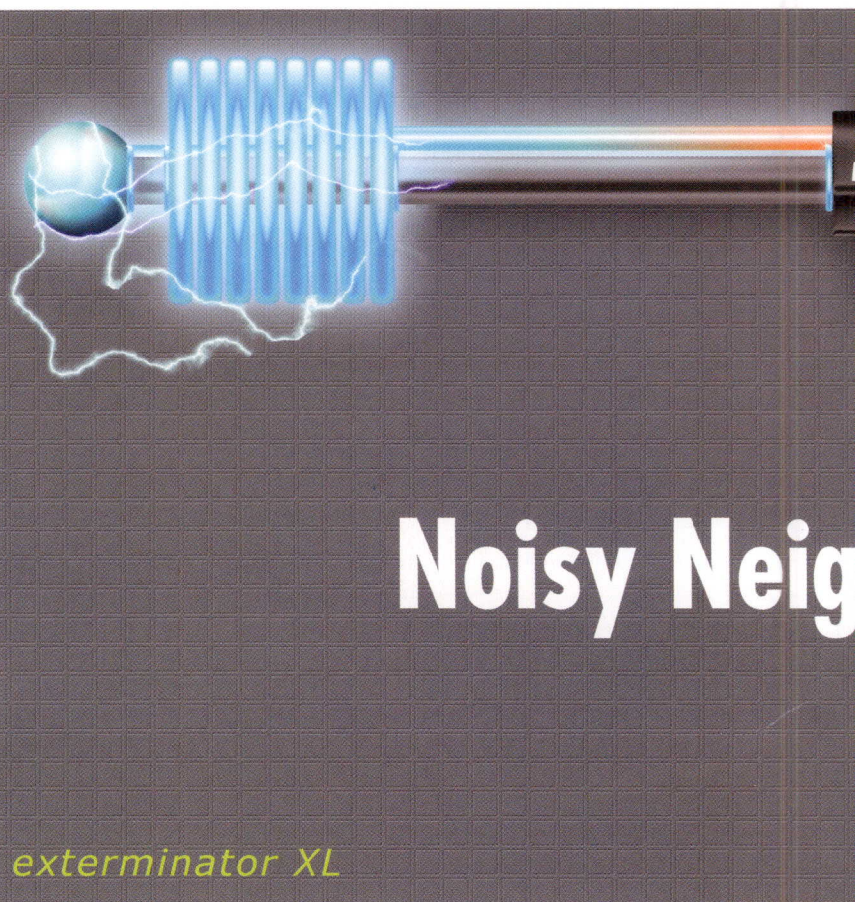
Aperture is available from all Apple stores, and online via the company's own webshop, for £349.

■ www.apple.com/uk/





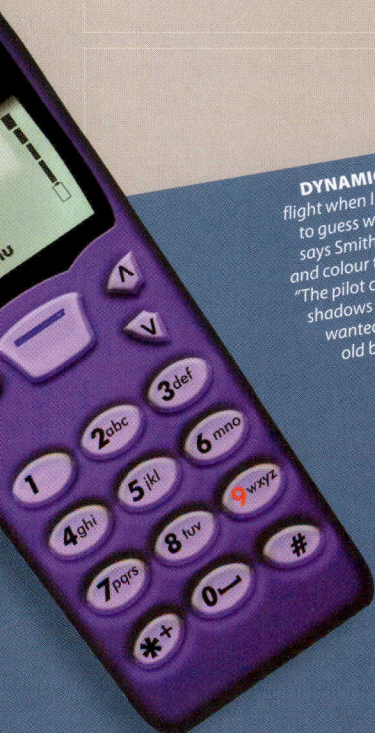
DIGITAL CAMERA: "I created this without using Illustrator, photos, scans or any 3D software, on a laptop installed with Photoshop 5 and no third-party filters," explains Smith. "It won me my first Guru award. It was also the first large project that I attempted all in Photoshop."



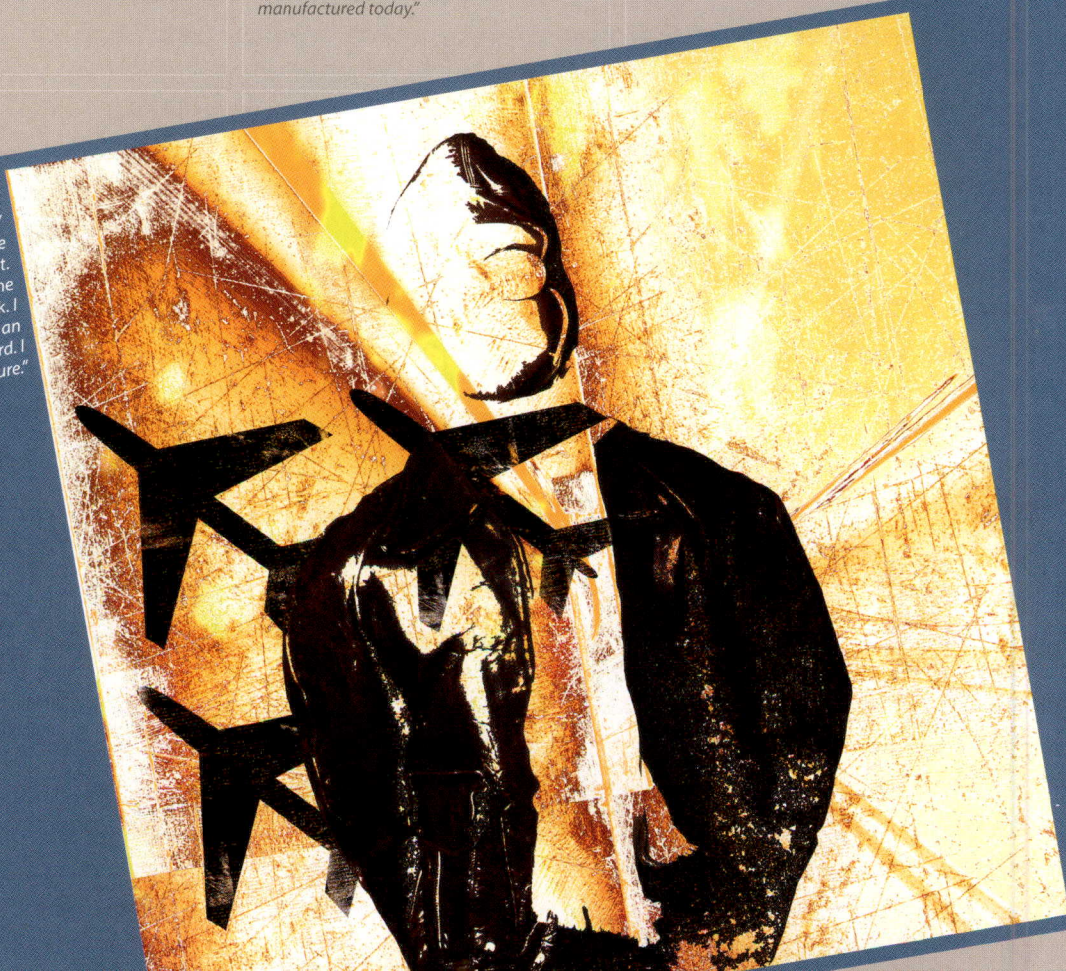
Noisy Neig

exterminator XL

RAYGUN: "I was sitting at my desk one day with nothing to do, so I opened up a blank document in Photoshop and made this completely without any references," says Smith. "I wanted to take the old fifties retro raygun, but add a modern twist. The goal was to make the gun as it would be manufactured today."



DYNAMIC FLIGHT: "I was actually on a flight when I made this piece, so it's not hard to guess where the inspiration came from," says Smith, who makes good use of texture and colour to convey the dynamism of flight. "The pilot came from a photo; I extracted the shadows and went for a very organic look. I wanted to simulate a stencilled feel on an old beat-up, weathered piece of board. I used brushes to create the texture."



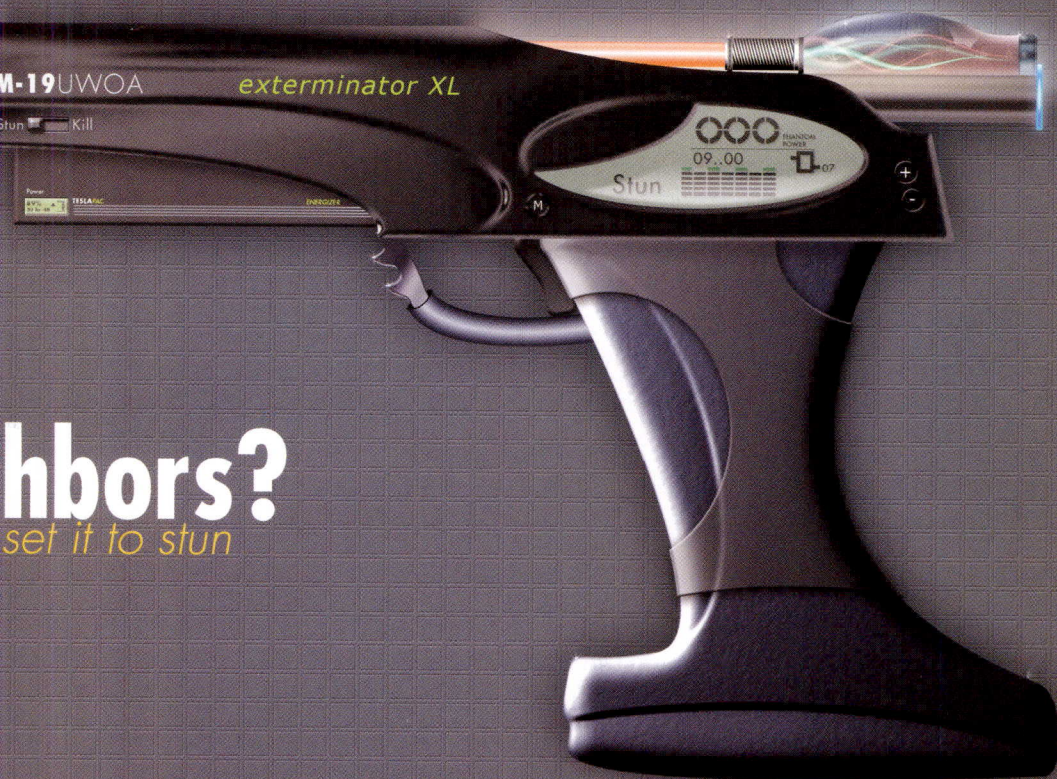
M-19UWOA

exterminator XL

Stun Kill

hborgs?

set it to stun



Colin Smith

Hailing from California, but born in Glasgow, Colin Smith is an award-winning Photoshop illustrator and fiercely independent designer. Eager to follow his own distinctive path, he eschewed the trends set by his peers early on in his career. "I'm glad that was the case," he says. "I'm not trying to be someone else." He does admit, however, to being influenced by the movies of George Lucas and Steven Spielberg. "They gave me the inspiration to begin photo-realism in Photoshop," he adds. "I love the way they create other worlds."

Smith has two approaches to his photo-realistic compositions, the first of which he calls "digital still life". "In this case, I have the solid object in front of me and recreate it in Photoshop," he explains. "I prefer this method to photography, because nothing is left to the imagination. I'm not limited by dynamic range or the viewing angle."

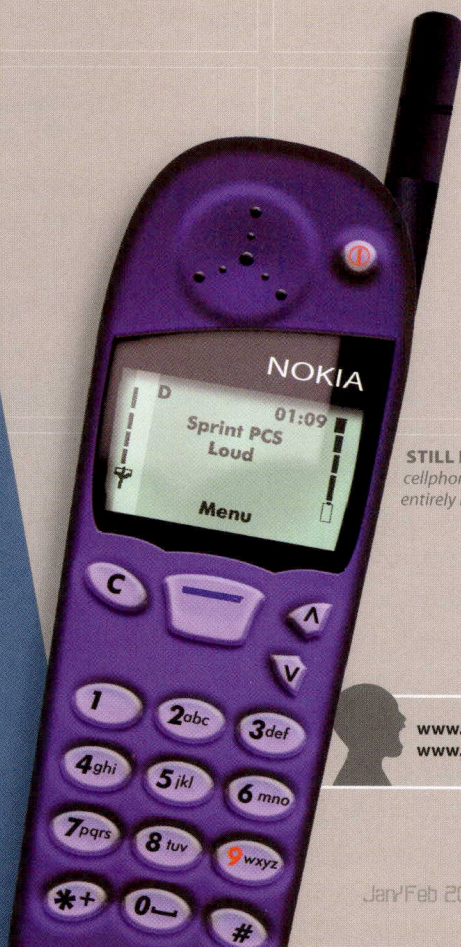
His second approach relies entirely on the power of his imagination. "I just

picture it in my mind and then recreate it." He also enjoys regular photo-manipulation – "My latest thing is mixing photography and illustration together," he says.

His work has certainly been well received – he won a coveted Photoshop Guru award at the Photoshop World Convention for two years running (in 2001 and 2002). He also has several books and training CDs to his name. "I've just wrapped up my new video, *Photoshop Secrets CS2 for Digital Photographers*," he says. "I originally published *CS for Digital Photographers* almost two years ago and it was very popular. When updating, I wanted something that owners of the previous video could grow into and enjoy."

Photoshop Secrets CS2 for Digital Photographers is available online for \$69.99 (£40). Visit photoshopcd.com for further details.

WATCH IT: "I was interested in the challenge of creating something circular, so I made this watch 100 per cent in Photoshop. Heavy use of Polar Coordinates helped me save time and achieve greater accuracy."



STILL LIFE: "My old cellphone, created entirely in Photoshop."

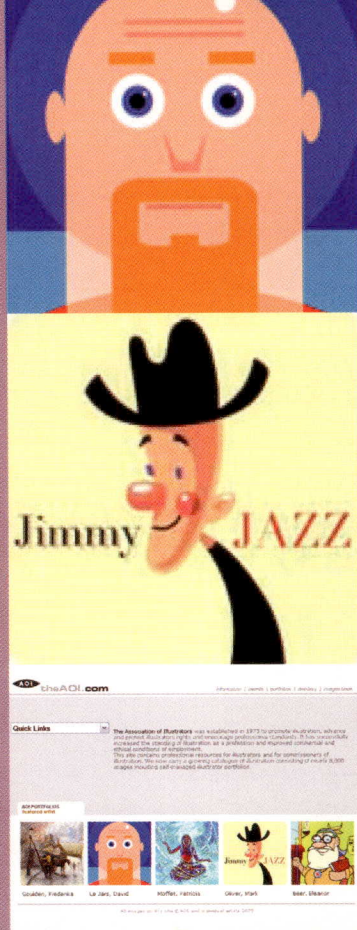
www.pixeloverload.com
www.photoshopcd.com

Care In The Community

Lonely? Lost? In need of a helping hand? Never fear, with the launch of the Association Of Illustrators' new discussion forum, interaction with other professional artists is just a mouse-click away. Founded in 1973, the AOI has long championed the work of commercial artists, helping to protect their rights as well as providing an online catalogue of self-managed illustrator portfolios.

The addition of a forum now adds messageboards to cover all the major topics, from the pros and cons of using an agent to pricing work, while a "tools of the trade" section gives users the opportunity to discuss tips, tricks and the merits of the various traditional and digital aids. Registration is free.

www.theaoi.com/discussion.html



The Big Picture

Able proving that 11 creative heads are better than one, *Out Of Picture* is a collection of short illustrated stories from a team of artists based at Blue Sky Studios, home of hit movies *Ice Age* and *Robots*. Surprisingly, the project was conceived and put together while production of the latter CG feature was still underway.

"This was something I'd had in mind for a while," says co-author Daisuke Tsutsumi. "During the production of *Robots*, we had a really tight group of artists who respected each other very much. I felt this friendship of talents needed to be recorded in some form. Also, it was time for us to showcase our creative voice after most of us have been hidden behind movie productions. 'Out of Picture' is a film term we use when anything is cut from a movie – and that seemed to be a perfect name for our comic."

The original intention had been to self-publish, but the team – also including Greg Couch, Andrea Blasich, Vincent Nguyen, Daniel Lopez Munoz, Nash Dunnigan, Michael Knapp, Benoit le Pennec, Robert Mackenzie, David Gorden and Peter de Sève – have generated so much interest with their project that talks are now underway with a commercial publisher.

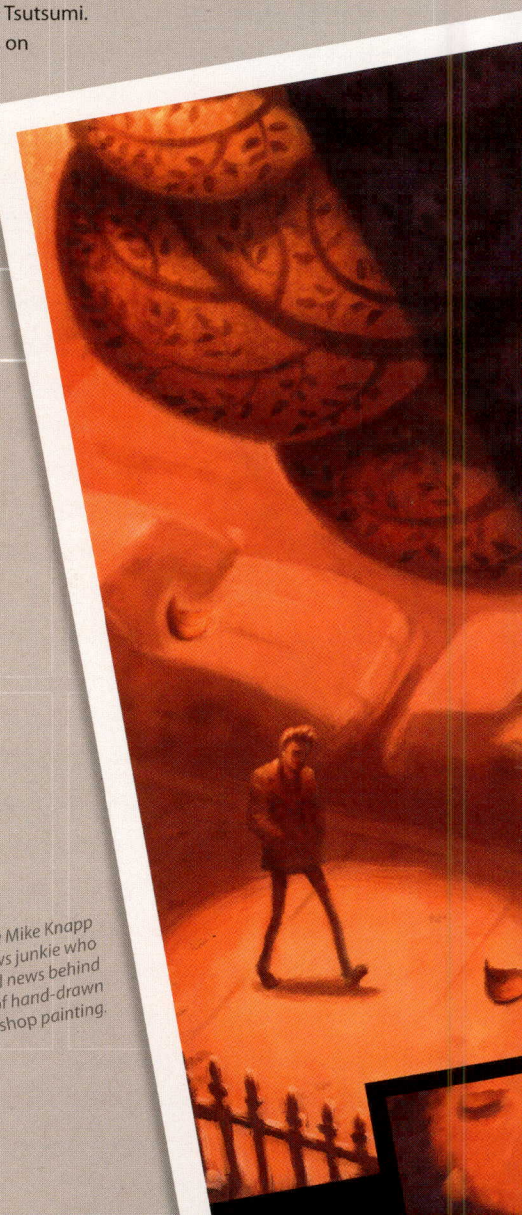
"It really worked out, because we kept our independence until we were finished with the book," says Tsutsumi. "Had it been with a publisher, it might have not kept the sense of fresh originality this book has. It was, nevertheless, extremely hard to monitor the deadline among ourselves with our full-time job at Blue Sky."

Although Blue Sky itself hasn't been involved, co-founder and Oscar-winning director Chris Wedge has penned an introduction to the book. "Chris was definitely our biggest supporter. He is a true artist and understands that we need the outlet for our creative spirit. He believes that artists need to be fresh with their artistic souls in the movie production," says Tsutsumi.

With negotiations still underway, on sale details and price for *Out Of Picture* are still to be announced. Readers can keep up to date with development, however, at the *Out Of Picture* website.



NEWSBREAK: This piece by Mike Knapp illustrates the tale of a cable news junkie who "can't leave the spectre of bad news behind him". The artist used a blend of hand-drawn layout and Photoshop painting.



FEATURING "THE PHOTOSHOP GUYS"

Photoshop TV Episode 3 (November 7th, 2005)



Watch Episode 3 (Flash Required)
Download Episode 3 (M4V File)

Links Mentioned in Episode 3

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Wacom Pen and Tablet
George Lepp Institute
Photoshop LAB Color book by Dan Margulis
Microsoft Color Control Palette

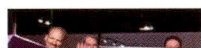
The winner of the new NAPP Camera/Laptop Bag from Episode 2 is Jeff Bell from Arlington, VA.

Or maybe you got a free T-shirt, the list of winners is here:
Mike Bui, Chris Ehresman, David A Rogers, Tommy Boothe, Sharon Chandler, Edgar S. Morales, Randy Quincy, Mark Hartzell, Barry Lawrensen, Brian Williams.

Photoshop TV episode 3 now playing.

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Photoshop TV Episode 2 (October 31, 2005)



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Links Mentioned in Episode 2

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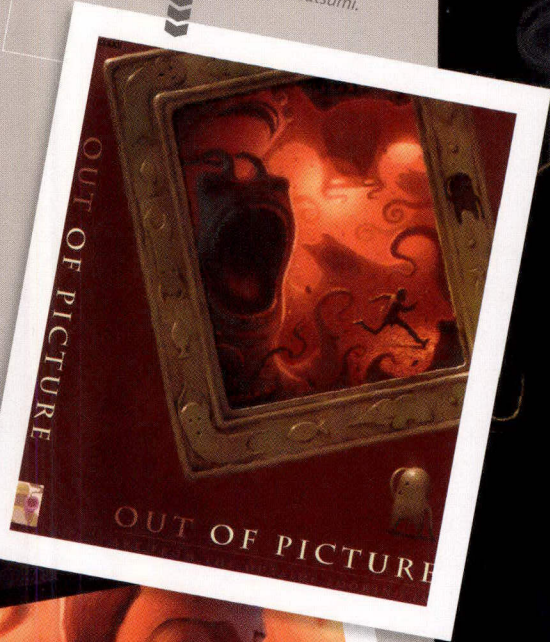
PHOTOSHOP TV

www.photoshopguys.com

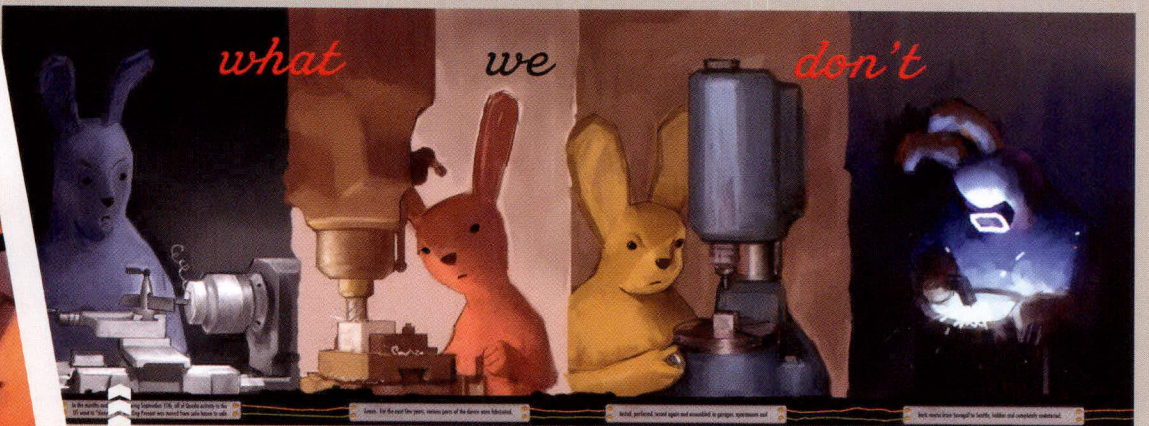
From the esteemed National Association Of *Photoshop* Professionals comes a new series of podcasts. Presented by "The Photoshop Guys", otherwise known as Scott Kelby, Dave Cross and Matt Kloskowski, the project started life as "Photoshop Radio". The switch to video has given the trio of gurus a far more

effective vehicle with which to dispense real-world *Photoshop* tips, tricks and shortcuts. And just to provide an extra incentive to tune in, each episode features a competition, with books, DVDs and enticing hardware all up for grabs. *iTunes* users should select the "Subscribe to podcast" option and head straight to <http://feeds.feedburner.com/photoshoptv>.

AFTER WORK HOURS: The cover illustration for *Out Of Picture*, a collection of illustrated short stories created by a team of artists from Blue Sky Studios in their free time. "We're shooting for more of an art book than a comic book," explains co-author Daisuke Tsutsumi.



DOMESTICITY: Vincent Nguyen takes a peek into the differing personalities of a family, using oils and Photoshop.



THIS IS WHAT WE KNOW FOR SURE: Artist David Gordon used Painter to create the bulk of the artwork for this story.

THE MERMAID: Art created by Peter De Sève, using a mix of pen and ink, watercolours and Photoshop editing. It's inspired by the traditional sea shanty, "The Mermaid".



Advanced Photoshop®

The magazine for professionals by professionals

Editor-in-Chief: Mark Higham
mark.higham@btconnect.com

Deputy Editor: Dan Goodleff
dan.goodleff@highburygroup.com

Art Editor: James Davies
james.davies@highburygroup.com

News Editor: Mark James
Multimedia Editor: Rhys Davies

Managing Editor: Adrian Bishop

CONTRIBUTORS

Jason Arber, Christian Darkin, Rhys Davies, Karl Foster, Sam Gilbey, Steve Jenkins, Greer McNally, Vicky Mitchard, Trevor Morris, Andy Stewart

Highbury Entertainment Ltd,
Paragon House, St Peters Road, Bournemouth, Dorset BH1 2JS
Tel: +44 (0) 1202 299900
Fax: +44 (0) 1202 299955
website: www.paragon.co.uk

ADVERTISING

Advertising Director: Debbie Maclaren
Tel: 01202 299900

Group Advertising Manager: David Price
Tel: 01202 200213 Email: david.price@highburygroup.com

Key Account Manager: Lara Skan
Tel: 01202 200224 Email: lara.skan@highburygroup.com

Sales Executive: Karin Du Plooy
Tel: 01202 209348 Email: karin@highburygroup.com

Sales Executive: Kirsty Culpin
Tel: 01202 200254 Email: kirsty.culpin@highburygroup.com

Classified Sales Executive: Damian Garner
Tel: 01202 200212 Email: damian.garner@highburygroup.com

Ad Designers: Lotte aas Hansen, Lawrence Donald, Wesley Neil, Rob Stone
Ad Production Co-ordinator: Lorraine Troughton
Ad Copy Controller: Hayley Buchan

PRODUCTION & DISTRIBUTION

Production Manager: Dave Osborne
Tel: +44 (0) 1202 200282 Fax: +44 (0) 1202 200215

Production Controller: Caroline Bradford

Production Co-ordinators: Rachel Evans, Olivia Page, Jo Spick
Bureau Manager: Chris Rees
Circulation Manager: Owen Arnot

INTERNATIONAL LICENSING

Advanced Photoshop is available for licensing overseas. For details, please contact:

International Manager: Leylah Honeyborne
Tel: +44 (0) 1202 200205 Fax: +44 (0) 1202 200217
Email: leylah@highburygroup.com

DIRECTORS

Company Chairman: Kelvin MacKenzie
Publisher: Dave Taylor

Editorial Director: Dan Hutchinson

Creative Director: Trevor Gilham

New Media Director: James Brown

Circulation & Marketing Director: Ranj Lal

Finance Director: David Collinson

PRINTING

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Preview: Charles Darby

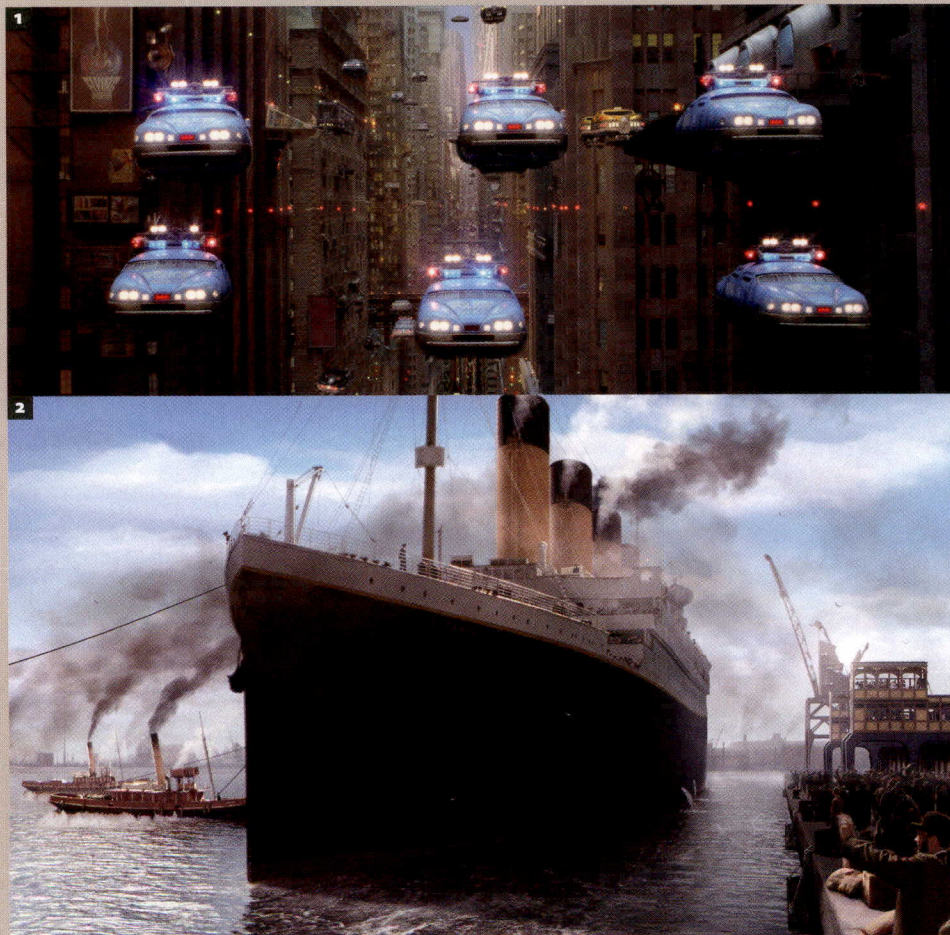
Next issue we're conducting an in-depth interview with *Photoshop* expert Charles Darby, who's taking a break after finishing work on the BBC series *Rome*, as well as *Harry Potter and the Goblet of Fire*. His matte paintings have featured in many Hollywood blockbusters, including *The Matrix*, *Titanic* and *The Fifth Element*. But what if he was given the resources to stray from his Mac to the director's chair?

"I'd love to make a film that really makes people think and is visually memorable," he says. "I'd probably approach it making sure the script really worked and then surround myself with people who know what they are doing, especially a good DP. I would also make animatics of large sections of the film to work out and communicate what I want before I start filming."

Visual effects for film is a tough industry to crack for the ambitious *Photoshop* wielder, but Charles has sage words for those aiming to bring their work to the silver screen: "It depends what side of VFX you want to become involved with," he advises. "For matte painting and VFX design work, I would say learn traditional draughtsmanship and painting before touching computers... that's the easy bit." Soak up more of Charles' wisdom in the next thrilling issue of *Advanced Photoshop Magazine*, on sale Thursday 19 January, and see more of his work at www.charlesdarby.com.

1 FIFTH ELEMENT: The police hover ready to pounce in this scene from *The Fifth Element*. Charles' approach to such digital masterpieces is firmly rooted in traditional draughtsmanship, having studied classical painting under Charles Cecil in Florence, Italy.

2 TITANIC: *Titanic* director James Cameron comments: "Charles produces informed, intelligent images with great attention to detail, but he never loses the purpose of a shot... to convey an emotion. He never becomes a slave to the technology."



Q&A



Once again it's five questions versus one designer. This month's willing victim is **MAURO GATTI**. Co-founder and Creative Director of Italy's Mutado Studio, Gatti designs for web, print and motion,

with a client list including MTV and Peugeot. His work can also be seen in *New Masters Of Photoshop: Volume 2*. www.mutado.com

1. WHAT'S THE BEST MOMENT IN YOUR CAREER SO FAR?

It may sound a bit touching but the best moment in my career has been the day I met Lorenzo who's my best friend and the other half of Mutado. Working everyday with people you respect and esteem is really rewarding.

2. WHO OR WHAT IS YOUR BIGGEST INSPIRATION?

Gary Baseman is one of my heroes and I really love the internet, it is the biggest source of inspiration in the world.

3. WHAT WOULD BE YOUR DREAM ART/PHOTOGRAPHY TOOL?

I would like a software tool that offers both the vector capabilities of Illustrator and the raster painting of Photoshop.

4. DESCRIBE YOUR WORK IN TEN WORDS OR LESS?

Obsessed with sex, colorful, fanciful and made to make people happier.

5. AND IF YOU WEREN'T DOING THIS FOR A LIVING, YOU'D BE?

A 27 years old virgin living with his mother!

Making A Mark With Impress Pro

New from Mapsoft, a software company specialising in plug-ins and utilities for Acrobat, is *Impress Pro*. This handy tool makes it possible to create a both single and multiple text impressions (or stamps), which can be added to selected pages within a pdf file. Impressions can include headers, footers, page numbers or counters and so on, with the ability to place them either as watermarks or above existing text and images on each page. Each impression can be freely positioned, with a range of colours (including transparent) and customisable fonts also available. For larger scale work, *Impress Pro* also support batch stamping of multiple PDF files. It retails at £117.

www.mapsoft.com/impresspro.html

Adobe Introduces new InDesign Server CS2

The latest from Adobe Systems is *InDesign Server CS2*, an application designed for use in areas such as newspaper, magazine, catalogue and book publishing. Based on the same code base as *InDesign CS2* itself, it enables system integrators and third party developers to build their own automated publishing solutions.

InDesign Server CS2 will be available through qualified Adobe developer partners, who will also be able to advise on pricing.

www.adobe.com/products/indesign/indservermain.html

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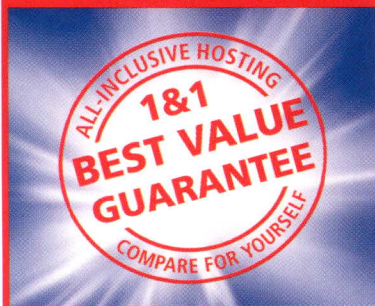
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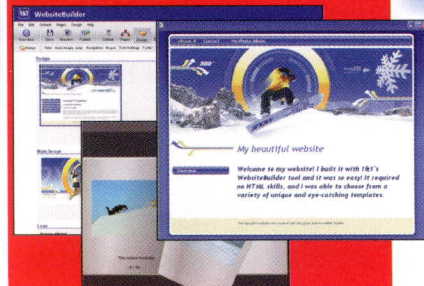
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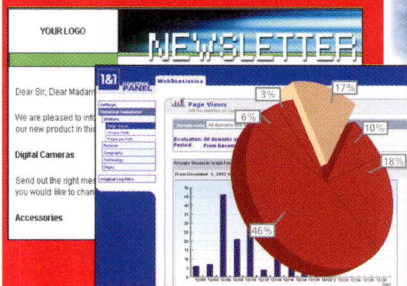
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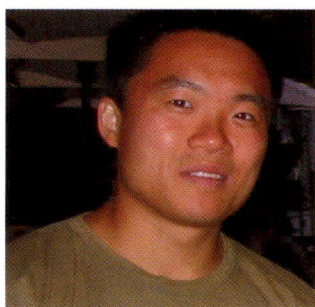
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Inter view

SWEDE DREAMS



Comic fan and Nintendo enthusiast Seung Ho Henrik Holmberg reveals the secrets behind his sometimes painterly, sometimes photo-realistic artwork

While some digital artists cite genres, big names from the past or even their contemporaries as influences, Korean-born Seung Ho Henrik Holmberg found early inspiration in the graphics of children's comics, books and Nintendo videogames. "Reading children's books as well as comics was very important to me," he says. "I guess most kids read superhero comics and the like. I don't know why, but I was never particularly attracted to them."

Holmberg moved to Sweden at an early age and grew up there, hence his lack of exposure to the 'superhero' action-led comics with which we are all so familiar. "Most of the ones I read were about Bamse, a Swedish bear and his friends; he was an icon of goodness," says the artist. "Its style of drawing influenced me hugely."

As did videogames. Holmberg received his first Nintendo for Christmas at the age of eight and spent hours playing *Zelda*, *Mega Man*, *Metroid* and *Bionic Commando*. "Growing up playing the Nintendo, it was easy to relate to the artwork in games and magazines," he enthuses. "The games themselves may look dated now, but even with

such limited resources, they communicated a kind of magic and creativity rarely seen today. Each game was nicely packaged, with a printed cover illustration that, coupled with the games magazines I'd buy, would represent the majority of my graphic influences. I would put one cover next to me, grab a pencil and lie down on the floor with huge rolls of paper in front of me and drew whenever there was an opportunity."

Moving picture show

Holmberg currently works in the commercials department of The Moving Picture Company, London, and has created imagery for such clients as Adidas, Stella Artois, 3 Mobile and Vodafone. But his route to film was circuitous. After a two-year stint in media school, he landed his first paid employment as a videogame graphic designer.

"I didn't find the school itself useful, but it did teach me a few valuable things," he remembers. "Since I moved away from my parents' home at 17, it taught me how to be independent. The school period gave me a better understanding of how the CG scene looked, thanks to experienced

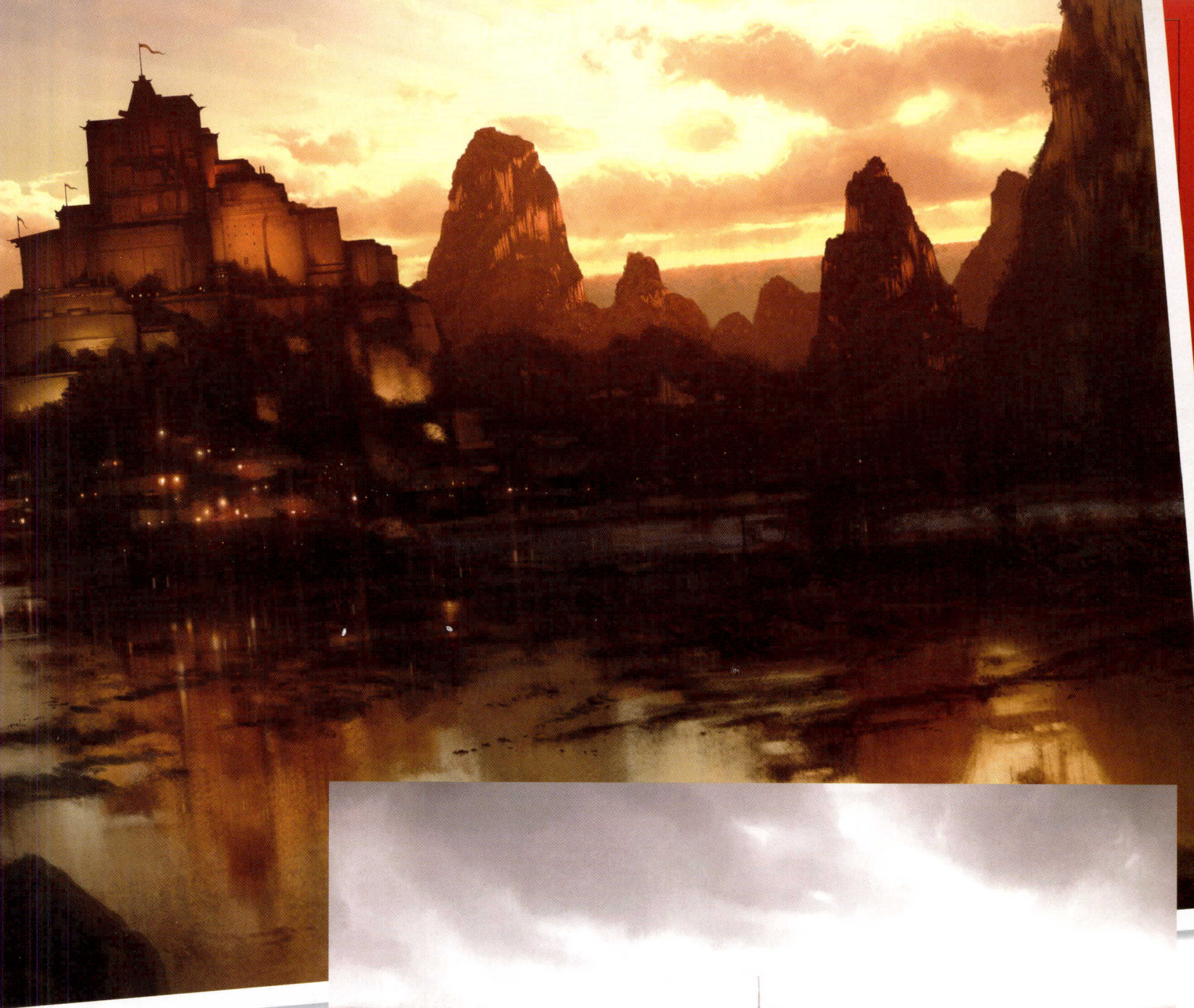
classmates and the new software we used. It was a great time."

During his final school year, Holmberg landed an internship at a local games company and, on graduating, went into game graphics full time. Yet he still harboured a desire to work in film.

"After working in games for a little over a year, I asked myself if this was really what I wanted to do. Ever since I started painting and working with 3D, my ambition had been to get into movie matte-painting. But it seemed a daunting task. So after my last game job, I spent some time refining my portfolio until I felt it was good enough."

Holmberg's mature style, which combines the painterly and the photo-realistic, was further influenced by a number of artists from his teens: "Fantasy artists such as Brom, Michael Whelan, Keith Parkinson and the like were my biggest >>>





A FAVOURITE SCENE

THE MASTER OF PHOTOSHOP:

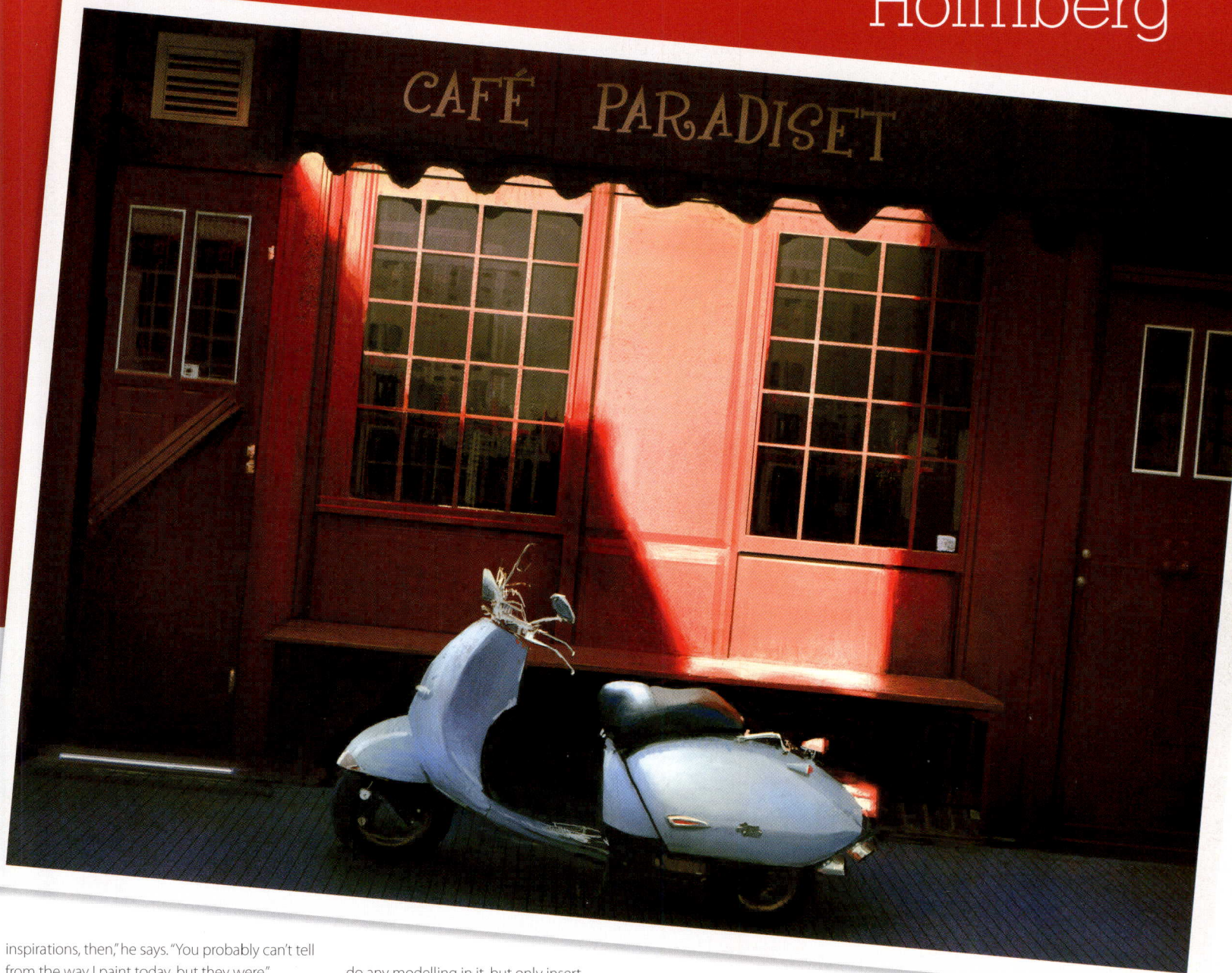
This particular image is one of Holmberg's favourites – and has been used as tutorial artwork for *New Masters of Photoshop: Volume 2* (Apress, ISBN: 1590593154, £37.50). "It has a solid composition, with a slightly simple construction, and uses the full range of values from dark to light," he says. "It's a simple image and painted in the way I do things normally. There are a few layers of paint and a couple of Adjustment Layers on top to punch the light through the clouds. It's personal work for a project I've been working on for a few years. Life doesn't allow me to spend as much time on it as I'd like."

COUNTRY SCENE: Another image from Holmberg's personal portfolio that demonstrates his characteristic painterly style. The artist created it entirely in Photoshop, using his Intuos tablet to ensure the finer textural details.



INSPIRED BY BURDICK: "This is a character study of a painting by a fantastic artist called Scott Burdick. I found a piece of his in a magazine and decided to use it as a reference while still creating something new."

“ I WOULD LIKE
TO SEE BRUSHES
SPED UP. ANYTHING
THAT SLOWS THE
PAINTING PROCESS
IS AN OBSTACLE ”



inspirations, then," he says. "You probably can't tell from the way I paint today, but they were."

What about his contemporaries? "I can't say I find any specific artist inspirational these days," he says. "There are lots of artists that you could point out as fascinating – San Francisco-based painter Zhaoming Wu, for instance, and Swedish master painter Anders Zorn. They capture gestures and impressions so well. Wu's figure drawing is amazing and Zorn's paintings have so much life."

His revised portfolio certainly opened doors. He soon had job offers rolling in from as far afield as Hong Kong and Vancouver. Ultimately, his style found favour with UK effects house The Mill.

"I moved to London to work on my first big project, *Pyramid*, which was Emmy-nominated," Holmberg recalls. "Since then, I've worked with a lot of clients on projects, from *DreamWorks* and *Shrek 2* through *Star Wars: Episode III* to storyboards and concept design for games."

Naturally, Holmberg's *Photoshop* skills are highly developed – he's been using the program since version 3.5, having cut his teeth on *3ds max* and, prior to that, a freeware 3D package. "You couldn't

do any modelling in it, but only insert finished objects and free text. It wasn't much to look at, but it was enough for me to be amazed."

Along came Photoshop

Then came *Photoshop* and the joys of 2D composition. "My first years with the app were very experimental and I didn't produce anything worth mentioning, but I guess it gave me a foundation to build on," he says. "*Photoshop* is by far the best tool for the kind of work I do, which is mostly matte-painting. Things like the Adjustment Layers work well when you want to edit things and be able to edit quickly. Often, you find yourself working with a client who wants to have the ability to adjust things back and forth, and Adjustment Layers do just that."

"The facility to put layers into folders was a major upgrade, too. I like the new brush engine they introduced in the later versions, but I would like to see it sped up. As soon as brushes get bigger, it slows down. Speed is key. Anything that

CAFÉ: "This is an interesting piece in which I tried to make the image look as real as possible and in very little time. It looks tight and rendered, but is actually loosely painted in its brushwork. I wanted to work with light in an interesting way, simulating sunlight."

makes the painting process slow is an obstacle. Since I'm a painter and illustrator, I use the paintbrushes and layers more than anything else. I use the Brush tools for everything, creating things from scratch, touching up photos, etc."

Holmberg regards *Photoshop* as a comprehensive image-authoring suite and has no need for plug-ins to extend the program's functionality, although there are a few improvements he believes Adobe could implement: "I'd love to see it more streamlined – first of all, to be able to open up dialog windows and yet still be able to work with the background. If you've got two monitors, it'd be fantastic if one could use all that space."

"The way the Colour Picker works could be greatly improved, too – by keeping it accessible at all times, not only when it's opened. It would be great if you could keep it open and still work with the image next to it. As an alternative to always being open, perhaps it could be activated ►►►



by holding down a key and then disappear upon release. The same thing goes for the Brush menu – the one accessed by right-clicking on an image. I'd like to see this one always active, with the facility to remove the Size/Hardness sliders, colour-code the thumbnails and introduce spacers or markers. It's a little clumsy and slow as it is now."

The need for speed

Clearly, speed is important to Holmberg – when he's working up a piece, he likes to keep the process quick and simple, using as few layers as possible, while keeping the image open and flexible. "Don't flatten things you need to adjust for some reason, such as moving or scaling," he advises. "But don't have hundreds of layers for no reason, either. For a conceptual image or illustration – not a matte painting, though – I rarely use more than five layers. I don't split the image

EARLY EFFORT:

"An older painting I did while still trying to find a way of working in Photoshop. It's all painted using the standard brushes and one layer. No Adjustment Layers or any other tricks are used. This is as simple as it can get, and it kind of shows, to be honest."

into layers based on what I paint, rather what stage it's at. I add layers and flatten constantly."

Systems-wise, Holmberg works on a Windows XP PC, running a 3.0GHz Dell with 2GB RAM and large hard drives. His monitors of choice are an Apple Cinema 23-inch LCD and a Dell 20-inch LCD, which both "work great". For input, he says the mouse is not an option: "I'm using a Wacom Intuos2 at work and an Intuos3 at home," he says. "In terms of functionality, the difference isn't huge, but the feeling of the plastic surface is much better on the newer one. Same thing goes for the pen. The feeling in the newer pen is definitely a step up from the old one."

It's evident that Holmberg has taken his technique to a high level, and he's not short on advice for those aiming to do the same.

Learning how to draw properly is an essential prerequisite. "A good understanding of basic form and how to construct proper perspective is key," he suggests. "Solid drawing skill will take you far." Understanding how light behaves is important, too. "Understand how it reacts to surfaces," he says. "Different materials and colours have different 'local' values – that is, they're different under normal circumstances. Think of an overcast day: a blue car is darker than a yellow one."

Materials and their textures are also important, with different materials having differing features. "A snooker ball is shinier and more reflective than an orange," observes Holmberg. "Cloth is more matte than metal. This ties in with notions of

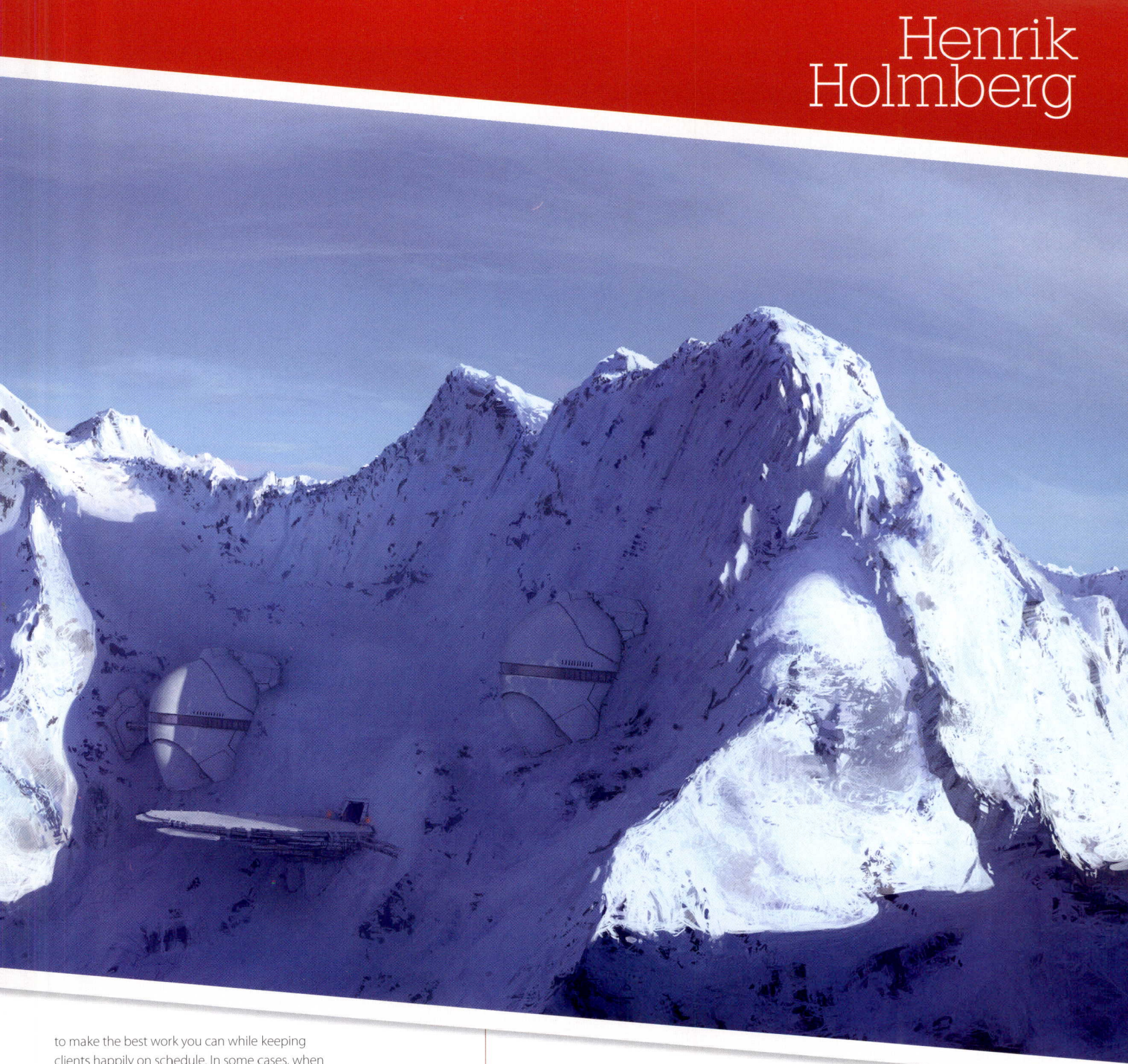
values and colour." Colour is another vital area to master, says Holmberg. "Is light blue really light blue when lit by a strong red light?" he says. "What causes the colour shift? A blue car can actually appear red and still be 'seen' as a blue car." Finally, consider the overall composition. "This is very important," says Holmberg. "An illustration with all these criteria in place might look fine, but not great. I often see well-painted images where the composition is completely off. This can kill an otherwise great piece of work."

With such considerations in mind, and big-name clients constantly banging on his virtual door, Holmberg is currently hard at it creating eye-catching advertising designs for The Moving Picture Company (www.moving-picture.com).

"I really enjoy it," he says. "Working in an environment such as this forces you to become more flexible and inventive than working in a film environment. You use everything you can in order



I OFTEN SEE WELL-PAINTED IMAGES WHERE THE COMPOSITION IS OFF... THIS CAN KILL YOUR WORK



to make the best work you can while keeping clients happily on schedule. In some cases, when a client likes your work, it's easy and fun – he or she is your best friend. Other days, a seemingly simple job turns into a not-so-pleasant experience. But that's all part of the fun. I wouldn't want to do anything else."

So does Holmberg have any advice for creatives who've not yet reached his giddy heights, or want to switch careers midstream?

"Set up your goals, be work-focused, learn what's important to get you there and be humble to the people you meet," he advises. "You never know when they might help you, or vice versa. Don't give up, try hard and aim high."

For more of Holmberg's matte painting, conceptual design, sketches and studies, visit <http://henrik.cgcommunity.com>. ■

THE HIDDEN BASE

"For this one, I imagined a desolate place on Earth, perhaps in the Himalayan mountains," explains Holmberg. "Someone has constructed a hidden mountain base – actually built it into the mountain. Who knows what kind of research is done in this place?" This is another piece created using simple tools, says the artist. "I used only the standard brushes and one layer to paint. I started with a few smaller colour keys or sketches to establish a look for the image. The smaller versions are usually done in less than an hour. I did a few of these to get the colour and the composition I wanted it. Once I was happy with the look and mood, I started painting the big, high-res image. High-res paintings are usually done at 3,000-plus pixels wide, often as big as up to 5,000 pixels wide. There's no 3D in this image, by the way, although many people believe there is. By carefully working with light, adding highlights and shadows in an effective way, you can achieve a very real and interesting look."

Mastering x-ray vision

Photoshop really comes into its own when great photography is married to a great idea. Here, artist and image-maker Colin Thomas takes us through the creation of this ghostly image, revealing a few tricks of his own along the way

BY MARK HIGHAM



We've all imagined what fun we could have with a pair of x-ray glasses, but, despite the huge advances in technology, they're still a long way off (unless you're Bart Simpson, of course). The idea behind this image was to make such a fantastic device real.

Starting life as a rough sketch, the original idea was to show a girl through the lens of a pair of x-ray specs. A "dial" on the glasses would then enable you to turn up the x-rays to penetrate further through clothing to the bone, with parts of the image showing the layers underneath. However, while working through this idea, we discovered that it wasn't quite strong enough for its intended use on the cover, so we tried something different instead.

"Anyone who understands layers will be able to see how the image was put together," says Thomas. "There are three layers that control the basic colour of the image and another that adds an outline to her shape to give more depth to the x-ray effect. There's another layer for the skeleton and a final layer over the top with the bits of the model's face that are to be maintained from the original.

"The hardest part was making the skeleton fit the model's body," he adds. "It was smaller than the model and had to be moved around a lot."



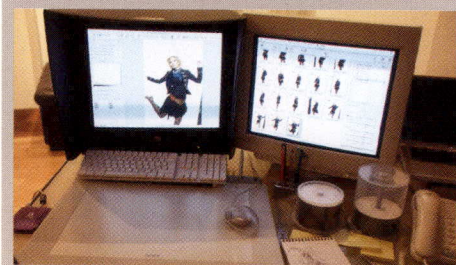
ON THE DISC

You'll find a helpful .psd file (called Sophie-Skull CD.psd) to help you deconstruct this cover image in detail on Disc A.

OUR EXPERT

Colin Thomas (www.colinthomas.com) has been a photographer and image-maker for over 25 years. He works for a diverse range of clients in advertising, publishing and magazines and in recent years has become a respected master of digital photography, capturing all his work with digital cameras and manipulating his images with Photoshop to fit his clients' requirements.

The Set-up



Thomas shoots using a Hasselblad H1 with an 11-megapixel Phase One H101 back. The image appears on his Mac screen as he shoots, enabling the photographer to make quick decisions about the structure of the shot. Kit-wise, he's tooled up with a G5 Mac, complete with twin 2GB processors, 4MB RAM and a 120GB hard drive, assisted by three more 120GB standalone hard drives. A LaCie Electron Blue Mk 2 screen, and an additional screen for tools and palettes, which are regularly calibrated, provides the screenage. A large A3 Wacom tablet, mapped to control both screens, completes the ensemble. Look closely and on Thomas' desk you'll see the original sketch used to mock up the idea.



The seed of an idea

The image didn't start out the way it looks on the facing page. Here's an earlier incarnation. It isn't quite finished – there's still work to be done with some of the bones – but it shows you the effect we were after

The model's left hand is taken from another image. The hand in the original shot (right) was in the wrong place, so we simply used another. We picked it up and flipped it, then matched it to the girl's real hand. Note that this image isn't finished. The bones inside her leg don't match. We'd normally sort that out later.



This is the image used to "flesh out" the initial idea. It was simple to cut out the hairdresser.

Matching it all up

A lot of work went into matching the skeleton with the model's pose. On the day, we picked about five poses that we liked and then asked model Sophie to recreate those poses so that we could achieve the different layers.



3 Arrange skeleton

Afterwards, we arranged the skeleton in the same pose. The one that we'd hired was a little dilapidated, but this actually worked to our advantage; we didn't have to add that slightly lived-in texture in Photoshop. Sadly, the skeleton was rather less flexible than Sophie, so when it came to building the image, we couldn't use a single skeleton photo that we'd shot!

We had to make the actual skeleton up from lots of different parts.



4 Suitable for a cover

This shot ultimately ended up being the one we went for. It's often the unexpected images that win through in the end, which is why it's wise to keep shooting even when you think you're got the right one.

1 Model in tights

First off, we took a shot of the model in tights, matching the position of the back leg...



2 Model without tights

Then, one without the tights, so that we could show some naked flesh through the lenses.

Preliminary Work

Before going anywhere near Photoshop, all the photography must be carefully coordinated. We spent a day shooting the model and the skeleton, but then a couple of odd bits – the glasses and an eyeball – we did the following day (although these were never used). On the first day, we picked out a set of pictures that we liked and then shot some more of our model in the same poses with only her underwear on. Finally, we shot matching poses of the model wearing her tights.



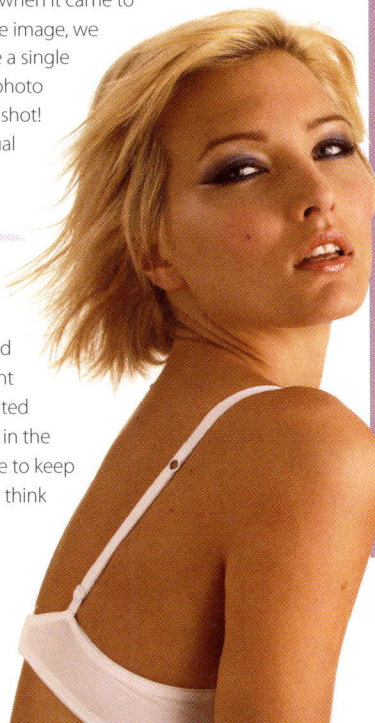
Time invested in hair and make-up is always time well spent. It saves a lot of effort in Photoshop later.



And here we are, actually taking the shot... Model Sophie Western needs no help to come up with dynamic poses and shapes. We shot lots of images with movement, using the studio electronic flash to freeze the motion.



The Hasselblad H1 with its Phase One H101 back feeds images directly into the Mac, so we can pick the image we want to use straightaway.



Getting under her skin

By pulling the layers apart, we can see how the magic is done

Here are all the layers that make up the image, including the two layer groups – Sophie's face and the skeleton. The skeleton group is more complex because it was built from many different images.



Under the knife

We haven't done much to the skin. What you see is more or less what our model looked like after the make-up artist. Sophie's got great skin anyway. There's just been some cleaning up and line-removal around the eyes. We use the Healing Brush – never a blur – because this retains texture. There were a few marks on her cheek and we just got in close and dealt with each one singly. There's another way of working with the Healing Brush, too, where you can simply pick up a texture from one area and drop it in elsewhere.



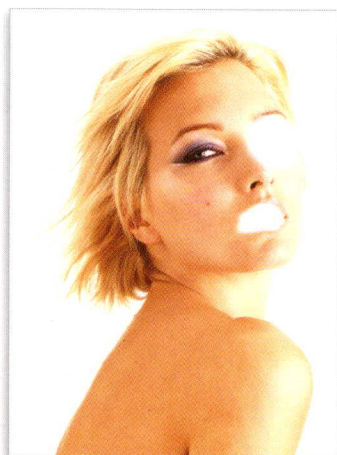
Here, we've removed some marks and blemishes using the Healing Brush tool, which helps to preserve the skin texture.



We've changed the colour of the lips for more definition. The original colour was too close to the skin tones. We used the Path tool to trace out the shape. It's ideal for creating smooth edges. Using a Path gives greater control and makes the cut-out even.

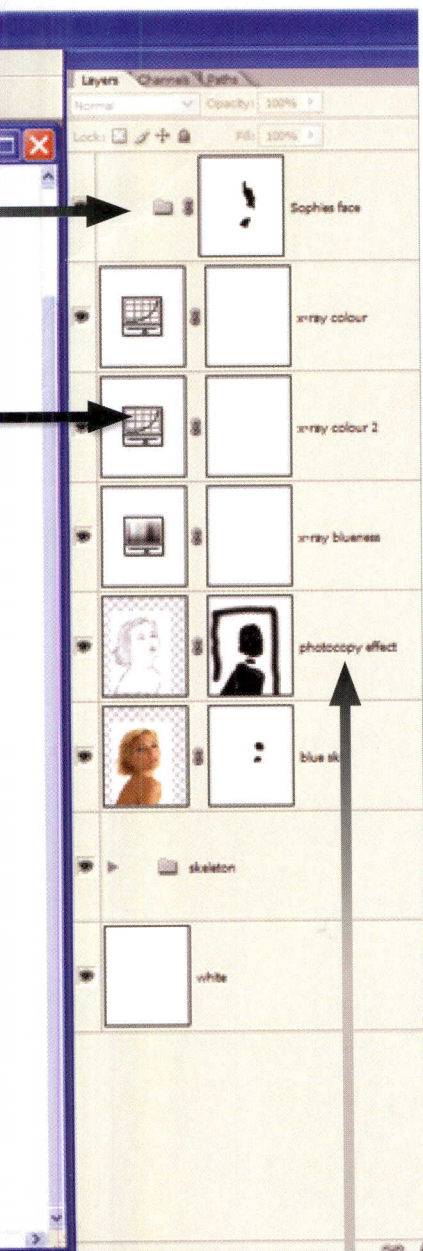


The Sophie's face layer sits over the top of the other layers and defines which bits of her face you can see. It was this layer that was retouched (see left).



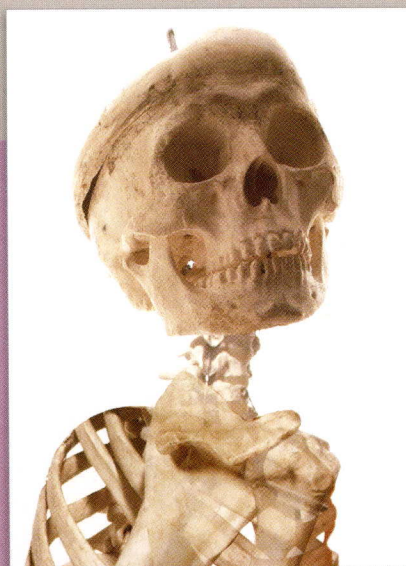
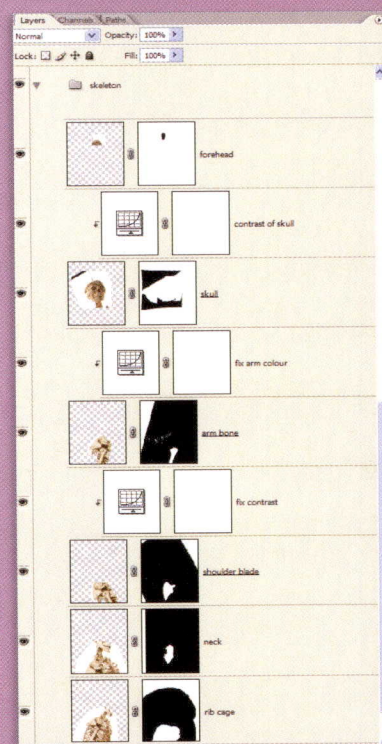
Colour

There are a couple of Adjustment Layers here that just snap up the contrast, and then there's a Hue layer that changes the colour. The combination of these three layers makes everything turn an eerie blue. We'd already created this effect on the full-length picture – and liked it a lot – so we just dragged the same three Hue and Curves layers in a block from the other file to apply the effect to this image.



Skeleton Layer

Most of the work went into the skeleton. We had to adjust it using Liquify and Transform, so it would fit the model. The mouth was more open on the original skull, so we had to pull the teeth down. Also, the nose bone on the original skull stuck out more than Sophie's nose, so we had to adjust it. Sophie's tall and thin, but our skeleton was rather a dumpy little thing, so we had to stretch it out. There is an advantage to having the skeleton built up from many different parts. It means we can layer bones over the top of each other so you can see through them – just like a real x-ray. We couldn't have done this if it had all been done in one shot.



Skull

We dragged in a picture of the skull, angled it roughly and then put it under her face. The whole skull's been squished about to make it fit. You can do this easily in Liquify with the latest version of CS2. Open the layer you're working with and you can simply overlay a semi-opaque layer of the one you want to fit. Then you just move it around using low-pressure brushes until it fits the layer you're working with.



Cheek

The cheek bone had to be pulled out and the jaw line extended. Also, the skeleton had a low forehead. The trick with Liquify is always to have the Brush pressure setting low. Set too high, it squishes things around and you can't control it. It's easier to keep moving it, building it up. "I always keep the density at medium. I use it a lot. Even before Photoshop had Liquify, I'd use other software that could do the same thing," says Thomas.



Shoulder

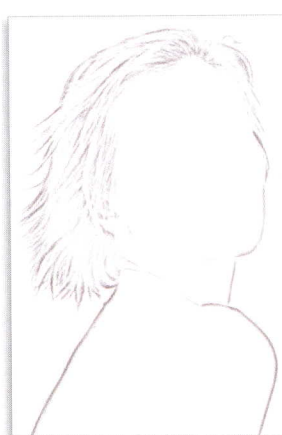
We had to put the bones in for the rib cage and the shoulder blade and arm bone separately. That's how you get the effect of seeing one bone over the top of another.



Neck

The neck came from another image again and had to be positioned separately. It isn't entirely anatomically correct, but that doesn't matter.

We treated this image of the model with the filter Sketch>Photocopy – which generates a slightly harsh, hard-edged photocopy-looking version in black and white, but then we softened it a bit, blurred it slightly and took the middle out, so that we ended up with a soft line that went around the edge of her body. You need this in the x-ray part of the image to give the edge of the skin some definition. When you turn the layer off, the x-ray looks a bit faint. Doing this just holds the edges of her shoulder and neck together.







THE WORLD'S 50 GREATEST PHOTOSHOP TIPS

Think you know Photoshop? Then think again. This cunningly honed compilation of Photoshop smarts will help you get even more from Adobe's acclaimed image-editing and authoring suite

BY KARL FOSTER

Illustration by James Kingman (www.jameskingman.com)

01 Into Actions

If you're massively into creating your own Actions, or use others' Actions extensively, try assigning the keyboard's Function keys to trigger the ones you use most often. That way, you can keep the Actions palette closed and save screen space. You may only have 12 or 13 Function keys, and all already assigned to shortcuts, but combined with Ctrl, Alt, Shift and the like, there are lots of possibilities.

02 Action extensions

Many Photoshop users prefer using Apple Macs when it comes to being creative. All well and good – they're very capable machines. However, if you create an Action on the Mac and intend to distribute it, Windows users may run into difficulties. The Windows OS relies on file extensions, even if their display is turned off, so remember to always tag .atn to the end of all your Mac-authored Actions.

03 Hide styles

Layer Styles enable you to create some incredible effects – including the client's typical favourite, the drop-shadow – quickly and efficiently. Such effects, however, take their toll on your system resources when it comes to rendering. If you go to Layer>Layer Style>Hide All Effects, you can temporarily switch them off to lighten the load on your computer and boost system performance. ➤

Feature

04 Size-wise Actions

When creating an Action, remember that size matters – the size of the images you're working with, that is. If you create an Action using a 300dpi image and it uses, say, a 20-pixel feather, it won't work correctly on an image with a different resolution. The same goes for any size-related process, such as applying text at a specific point size.

05 Batch booster

Photoshop's batch-processing feature is a genuine timesaver, enabling you to perform repetitive tasks very quickly indeed. You can speed up the process by accessing Preferences>General and cutting down the number of Saved History states. Another tip: in the History palette, access History Options and deselect "Automatically Create First Snapshot".

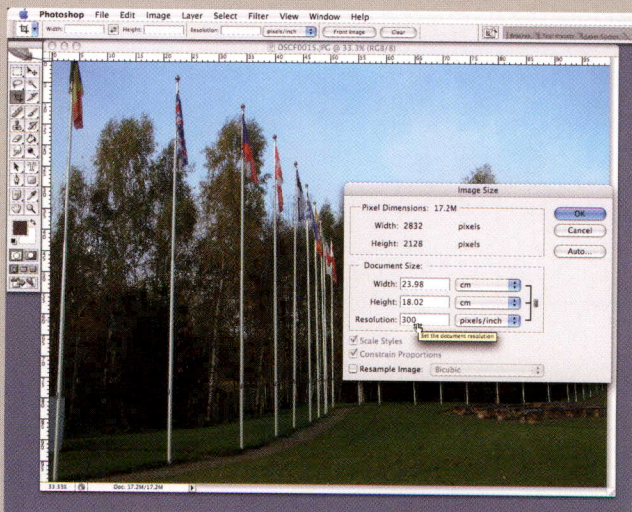
06 CMYK concerns

Professional printers use a four-colour process – cyan, magenta, yellow and key (the black plate). If submitting images to a printer, convert them to CMYK via Image>Mode>CMYK Color before dropping them into a document. However, if the images are to be printed with an inkjet, leave them as RGB. The inkjet will divvy up the channels.

07 Printing pointer

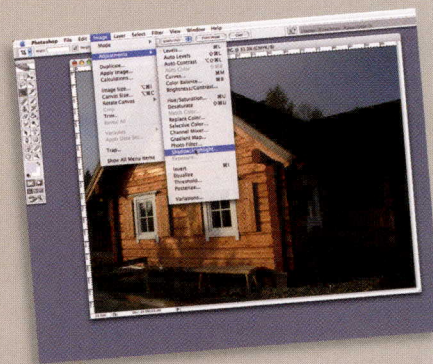
A frequently asked question, this: at what resolution should I set my images if I want to print them on an inkjet? The answer? It depends on the stock you're using. A good rule of thumb is 300dpi. Go to Image>Image Size, deselect Resample Image and type 300 into the Resolution box. Note that the image's dimensions will change. Now try bumping it up to 400dpi and reprinting to see if you can spot the difference.

THE OPTIMUM PRINTOUT: Set an image's resolution to 300dpi if you're after high-quality inkjet printing.



08 Advantage, CS2

CMYK conversion shifts the colour values of a formerly RGB image, most noticeably in the blues, because CMYK has a smaller colour space. If you find that such a conversion markedly shifts the tonal values of an image, you need CS2. This latest version of Photoshop enables you to apply the Shadows/Highlights filter to CMYK images.



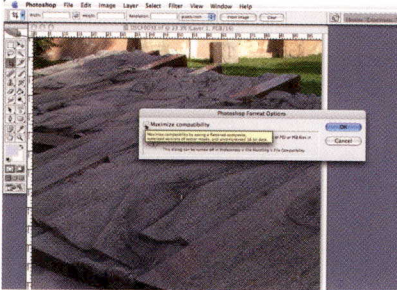
BETTER RESULTS: Use CS2's Shadows/Highlights to adjust CMYK image tones.

09 Search smarts

With the introduction of CS2, Photoshop's File Browser has evolved into an exciting stand-alone app: Adobe Bridge. The old binoculars for accessing the Search function may have vanished, but just look at what's replaced them. You can perform much more powerful searches by pressing Cmd/Ctrl+F to bring up the Find dialog. Try saving frequent searches to save time down the line. (For more details about Bridge and its potential, turn to page 84.)

10 16-bit sizes

Photoshop's handling of 16-bit images is enhanced in CS2, but you may end up running into storage problems because of the larger file sizes. Switching off Maximise Compatibility will reduce their size markedly. They'll be slower to preview in Bridge and older versions of Photoshop won't be able to interpret them, but you'll save on resources.



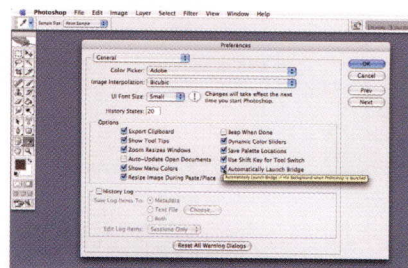
MINIMISE COMPATIBILITY: When saving 16-bit images as .psd files, switch off Maximize Compatibility to reduce the size of the files.

11 On-screen slideshow

It's easy to create a PDF slideshow in Photoshop for on-screen display via File>Automate>PDF Presentation, but if you whack a load of high-res files into the presentation, the resulting PDF will be huge. Cut it down by re-sizing your images to a maximum 1600x1200 pixels – the resolution of a high-quality LCD display. If you're using a projector, try 1024x768 instead, but check the projector's specs for an exact figure.

12 Launch Bridge

Wouldn't it be cool if you could automatically launch Adobe Bridge when you launch Photoshop CS2. Well, you can. Go to Preferences>General and check the entry marked "Automatically Launch Bridge" (it took us a while to work that one out!). While you're there, you may want to alter the size of the fonts used in Photoshop's interface. There's a menu labelled UI Font Size. Choose from Large, Medium and Small.



INSTANT BRIDGE: Tweak Photoshop's Preferences if you'd like Adobe Bridge to launch when Photoshop launches.

13 Drag and drop

It's possible to open an image in Photoshop by double-clicking on its icon in Bridge, provided Photoshop is the default image editor. You can also right-click and access other imaging programs on your computer – they're listed in a fly-out menu. However, it's much easier simply to drag-and-drop the Bridge thumbnail into Photoshop's workspace to open it for editing.

14 Blurred thinking

Applying blur selectively can provide you with some excellent effects, but which one is the best to use for your particular project? Photoshop CS2 has a number of new Blur options, each with its own speciality. Surface Blur is good for soft-focus effects, such as romantic portraits, for instance, while Box Blur is a square version of Gaussian. Shape Blur, meanwhile, enables you to superimpose one of many shapes over the image to determine the shape of the blurred portion.

15 Brush bonus

When working with a Brush-related tool, use the square bracket keys to resize it, rather than the Master Diameter slider. Also, if you've a need to be able to see the exact centre of the brush, go to Preferences > Display & Cursors and check Show Crosshair in Brush Tip. This is a new feature in CS2.



CS2 BRUSH TIPS: You can resize the Brush tools using the [and] keys – and now even activate a crosshair at the centre of the brush.

16 Tool change

Fans of the Color Replacement tool may be disconcerted when first loading CS2, because it's no longer sat with the Healing Brush and Patch tools. Don't fret, though. It's simply been relocated to sit with the Brush and Pencil tools. Hold down Shift and press B to cycle through the three options.



A NEW HOME: The Color Replacement tool lives with the Brush and Pencil tools in CS2.

17 Raw power

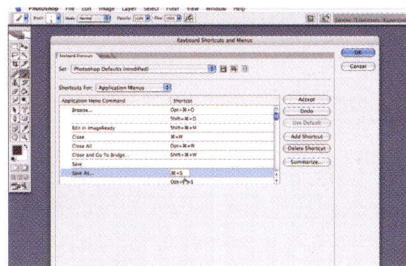
If you've a bunch of photos shot using the camera's Raw Capture mode, it's possible to modify one in Camera Raw and apply the settings used to a host of others. Open the first image, tweak it, then select the others in the filmstrip and click on the Synchronize button. You can perform further modifications with the options available before applying them.

18 Custom menus

Most people don't need all of Photoshop's menu entries. For example, who but the videographer accesses Pixel Aspect Ratio under the Image menu? You can tidy things up by going to Edit Menus in CS2 and disabling entries that aren't required. You can still re-access them later by pressing Cmd/Ctrl when clicking on the menu header.

19 Custom keyboard

Keyboard shortcuts can speed workflow up considerably, but they do have their dangers. It's all too easy to hit Cmd/Ctrl+S, for instance, and inadvertently overwrite an original image. In Photoshop CS2, change the key command so that it brings up the Save As dialog. Go to Edit > Keyboard Shortcuts, delete the shortcut by Save and re-assign it to Save As.

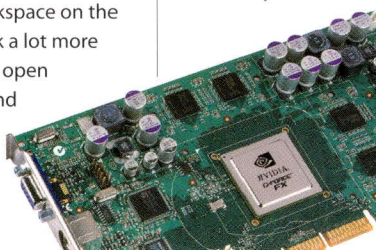


EDITING SHORTCUTS: You can edit Photoshop's keyboard shortcuts to your liking via Edit > Keyboard Shortcuts.

20 More monitors

If you haven't got them already, avail yourself of a dual-head graphics card and an extra monitor. You can keep your palettes on one and your workspace on the other, making Photoshop work a lot more organised. It's also possible to open multiple instances of Bridge and place them on separate monitors, which helps to speed up workflow.

GRAPHIC DISPLAY: A dual-head graphics card, such as this nVidia GeForce FX, plus monitor, could transform your work.



21 Show transform

If you're working with the Move tool, shifting layers all over the place, you may need to establish where the exact centre of each layer has ended up in order to tweak alignments. This is easily accomplished by activating Show Transform Controls in the Options bar. A crosshair will appear at the centre of the active layer.

ON THE MOVE: When using the Move tool, you can establish the exact centre of a layered element by activating Show Transform Controls.

PHOTOSHOP'S HANDLING OF 16-BIT IMAGES IS ENHANCED IN CS2

22 Smart move

Graphic designers who make extensive use of multiple layers, rely on the Move tool (V) more than any other. When using certain other tools, you can switch on Move temporarily by holding down the Cmd/Ctrl key. Release the key to bring back the tool you were using. Unfortunately, this shortcut doesn't work with every tool.

23 Smart option

There's another function of the Move tool that's worth learning about. We all know about pressing Cmd/Ctrl+J to duplicate a layer. But did you know that if you press the Alt/Alt key while moving an image/element (on its own layer) with the Move tool, when you release the mouse button, whatever you've moved will appear on a new layer in the new position.

24 Magic stuff

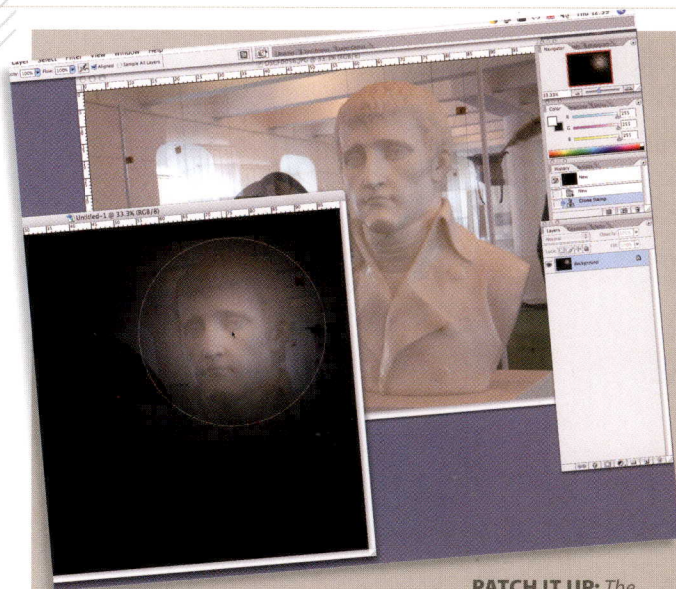
The Magic Wand is pretty handy, but it can take some setting up when attempting to make a complex selection in a photograph. Adjusting the Tolerance setting repeatedly is a bind, as every pro knows, but you can make it easier by pressing the Enter/Return key when the Wand is selected. This places a cursor in the Tolerance box, so you can type in a new value.

25 Crop capers

Adding canvas to an image is typically done with the Canvas Size dialog, accessible under Image. However, you can quickly add a spot of extra canvas by using the Crop tool. Click and drag to establish the crop region and drag it beyond the edge of the document window, then double-click to apply. The extra canvas will consist of the background colour. If you mess up, press Esc to cancel the crop.



BIGGER, BETTER, MORE: Quickly add extra canvas to an image by means of the Crop tool: simply click, drag, then double-click to apply.



PATCH IT UP: The Clone Stamp is one of several tools that you can use between two or more documents.

30 Patching up

The Healing Brush, Clone Stamp and Patch tools are handy for tidying up scans of damaged photos, removing objects from images and creating special effects. Handier still is the facility to use said tools *between* documents. Hold down Opt/Alt, click in the first document to establish a source, then click in the second document to paste.

31 More patchwork

The Patch tool operates in a similar fashion to the Lasso and other marquee tools. If you're not happy with the area you've selected for patching, use the Shift key to add to the selection (a + symbol will appear by it) and the Opt/Alt key to subtract (a minus symbol will appear). That way, you can fine-tune the selection for perfect patching.

26 Colour fast

Here's a few keyboard shortcuts for designers. If you hold down the Alt key and press Backspace, the active layer will be filled with the foreground colour. And if you hold down the Cmd/Ctrl key and press Backspace, the layer will fill with the background colour (assuming you've set up your foreground and background colours to the correct values).

27 Painting pointers

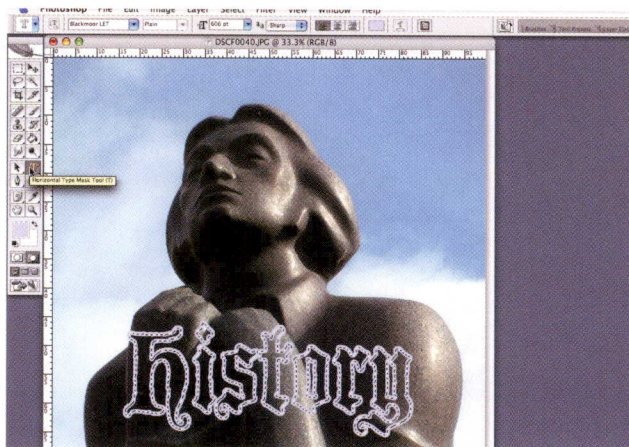
Photoshop is packed with painting tools, and many have added functionality. For example, if you're painting away with the Brush tool, you can use the number keys to alter its Opacity. Key 1 is 10 per cent and key 0 100 per cent. Also, if you press two numbers in quick succession, you can set a precise value (e.g. 6+5: 65 per cent).

28 Blend booster

Pressing Shift and +/- cycles through the Blending modes in the Layers palette, but did you know that the Paint tool also supports such modes?

29 Type treats

Working with type in *Photoshop* need not be a faff. Alter the point size of the text by pressing Cmd/Ctrl+Shift, and then use the left and right pointed brackets. Double-clicking on the T of the type layer in the Layers palette will select all the type ready for re-formatting en masse. The fill shortcuts mentioned in tip 26 will fill the type with the foreground or background colour.



OUTLINES: Creating outline text from any font is a doddle with Quick Mask mode.

32 Outline text

If you need to create some outline text urgently, but have no outline fonts on your system, here's how to create it with any font you like. Switch to Quick Mask mode (Q), select the Type Mask tool, choose a font and point size, then type as you would normally. The tool will now punch out the mask so that, when you choose another tool, there'll be marching ants in the shape of the lettering. Apply a stroke (Edit>Stroke) and you're done.

“USE THE TYPE MASK TOOL TO PUNCH OUT OUTLINE TEXT”

33 Cycling fonts

Zip through available fonts by highlighting some text and clicking in the font list window in the Options bar. Press the up/down arrow keys to rapidly step through the list until you see a font you like. (Note that *Photoshop CS2* has a WYSIWYG menu, so you can preview fonts more easily.)



FONT PREVIEWS: In *Photoshop CS2*, you can see previews of the fonts, which makes it much easier to select the right one.

34 New view

Ever use the Zoom and Fit Screen entries in the View menu? Thought not. Such functions are easily available when the Zoom tool (Z) is active, so perhaps they're best removed via Edit>Menus. You can also access Fit Screen by double-clicking on the Hand (H) tool icon in the Toolbox.

35 Eye see

You can now use the Eyedropper to sample colours from documents that aren't even in *Photoshop*. Just click on a colour in the non-*Photoshop* document and drag the Eyedropper back to the workspace.

36 Annotation attention

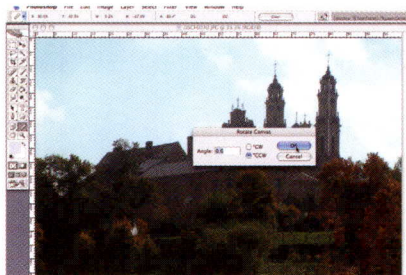
When sending a *Photoshop* document to a client, you can attach sticky-notes or audio annotations to explain to them what's going on. But what if you don't want the annos ruining the look of your work? No problem. Simply drag them off the image area; they'll still be saved with the file and easily accessible.

ANNOTATIONS: Place them outside the image area to avoid obscuring your work.



37 Measuring up

If you've an image that's wonky, such as a scene with a sloping horizon, or a building that appears to be falling over, you can straighten it up smartly with the Measure tool (I). Draw a line along a portion of the image that's meant to be parallel with the edge of the frame, go to Image>Rotate Canvas and you'll find that the angle of correction is already in the Rotate dialog.



RE-ORIENTATION: Straighten up images with the Measure tool and Rotate Canvas.

38 Moving about

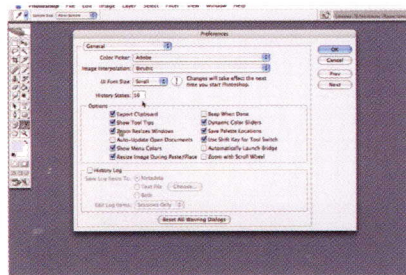
Sometimes, you need a clear, full-screen view of the document on which you're working. Pressing Tab will switch off the Toolbox and palettes, but if you need the Toolbox, switch off just the palettes by pressing Shift+Tab. To collapse/expand the Toolbox, double-click on the bar at the top.

39 Palette planning

It's all too easy to end up with palettes all over the shop and, if you don't have a second monitor, they're likely to be sitting on top of each other. You can get an at-a-glance view of which palette is open by going to the Window menu. Anything hidden will have a horizontal line by its menu entry. Selecting the entry will bring it to the front.

40 Historic happenings

The History palette is a godsend if you're experimenting with new ideas, but such actions as repeated cloning or fine-tuning a selection can rapidly use up all of the history states. To increase the buffer, go to Preferences>General and bump up the History States setting.



INCREASE BUFFER SIZE: Adjust the number of History States under Preferences>General to suit the job you're currently working on.

41 Trashing layers

Redundant layers can very rapidly build up in the Layers palette if you're not careful. You could, of course, physically drag them to the Trash can, but it's much easier to select the unnecessary ones (Shift-click to select more than one in CS2) and then click on the Trashcan icon. You'll get a warning dialog asking if you want to delete them. Of course you do, so check "Don't show again".

42 New history

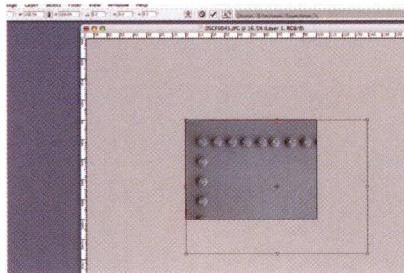
If you've a document you want to keep working on, but there's an earlier version in the History palette that could do with saving out, select it and go to the palette's fly-out menu. There's an entry called New Document that will open the selected History State in a separate document, ready for saving.

43 Layer lore

The Layers palette is possibly the most-used palette in Photoshop, and it's got a lot of widgets. If you need to convert the Background into a layer in a hurry, double-click on its icon. To remove all hidden layers from a document, Cmd/Ctrl-click on the Trash can icon. And to get a performance boost, go to Palette Options and make the thumbnails very small – or invisible.

44 Navigator nous

Sometimes, when using the Transform tools, you'll lose a tool's bounding box – it'll be sat way outside of the image. Rather than coming out of Transform to access the Zoom tool, go to the Navigator palette instead and use the slider to zoom out far enough to see the tool's handles.



BACK FROM THE BRINK: Use the Zoom slider to bring the tool's handles back into view after a transformation.

45 Up the path

The most accurate way to cut out a smooth-edged object is to establish a vector path around it with the Paths tool and convert the path into a selection, after having named the path. There's an entry in the Paths palette's fly-out menu for this, but you can create the selection by pressing Cmd/Ctrl+Return on the keyboard.

46 Ruler rules

When creating a graphic, you'll typically need the rulers and guides activated. To save messing about with menus, use Cmd/Ctrl+R to toggle the rulers on/off, and Cmd/Ctrl+; to show/hide the guides. To switch the background grid on/off, press Cmd/Ctrl+;

47 Centre perfect

The facility to be able to drag and drop layers between open Photoshop documents is very useful, making it easy to grab elements from many sources and composite them quickly. If you hold down Shift while dragging and dropping, the layer will appear slap-bang in the centre of the target document. And if there's a selection active in the target document, the layer will appear in the centre of the selection.

48 Grouping up

Managing a complex, layered document is easier if you place layers into Groups. Select the layers and press Cmd/Ctrl+G. If you want to get rid of a group, but don't want to lose what it contains, press Cmd/Ctrl and drag the Group to the Trashcan. If you don't hold down the key, all the contents will go to digital heaven.



EXPLOITING LAYER GROUPS: Grouping and ungrouping layers is a lot slicker once you learn these handy keyboard shortcuts.

49 Mask off

When working in Quick Mask mode, you can toggle the mask on and off to check your work more clearly. The mask will have its own entry in the Channels palette with the attendant eye icon. Switch it off to temporarily disable the mask.

50 A tip especially for Mac OSX users

Buy a Mighty Mouse (www.apple.com/uk) for £35. Not only does it have a scroll-wheel that goes up, down, sideways and diagonally (which makes document navigation a breeze), it sports a button for right-clicking. That'll shut your PC-using peers up. ■

THE RIGHT CLICK: Mac OSX Tiger users should invest in a Mighty Mouse (£35) to access Photoshop's right-click functionality.

"But do I have the RIGHT...?"



**"YOU CAN
COMBINE
WHATEVER
MEDIA YOU
WISH WHEN
CREATING
HALFTONES"**



ON THE DISC

You'll find all three .psd files to accompany this tutorial (cartoon001, cartoon002 and cartoon003) on Disc A.

OUR EXPERT

Christian Darkin is a freelance illustrator and journalist who has produced images for a range of high-profile newspapers and magazines, including *The Sun*, the *Financial Times*, *Now* and scientific journal *Nature*, as well as a mix of advertising agencies, websites and museums. He's also the man behind the *Darwin* plug-in for *3ds max*. For further examples of his work, visit www.darkin.demon.co.uk.

Working with halftones

Pop-art isn't just about soup tins and fluorescent film stars... See how halftones can help you recreate the legendary comic strip work of Roy Lichtenstein – then mix 'n' match those techniques to create a variety of new and exciting effects

BY CHRISTIAN DARKIN

Comic strip art relies on bold statements and solid blocks of colour. Everything must be pared down, simplified and distilled into a single striking graphic. And surprisingly little has changed when it comes to recreating that look today. Those discrete halftone dots of yellow, magenta, cyan and black used by the early printing presses to display different tones are still a visual shorthand for the medium. So what better way to release your inner Lichtenstein than with a Masterclass dedicated to the style...

You'll be doing three different projects in all. First, our Masterclass will guide you through assembling a

complete cartoon image from a series of separate elements (although you'll be using computer-generated images, you can apply the same techniques to a set of digital photographs, if you prefer). Note that the .psd file provided on Disc A has been deliberately left half-finished, so that you can follow the latter half of the tutorial more closely.

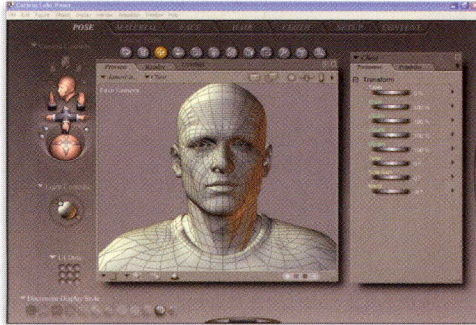
Once that's completed, you can move on to learn about single-colour halftone effects, producing some close-up newsprint in the process (page 53), before we finally combine the halftone effect with other techniques to produce a more sophisticated image in a completely different style (page 54).



The comic book look

Become your own Lichtenstein with our hands-on guide to creating great halftones

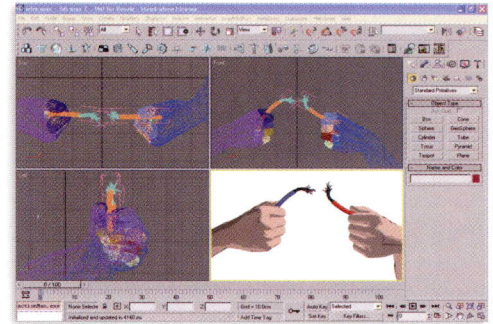
- 1 Create the face**
The face in this image isn't derived from a photo (although you can use your own face shot if you want); it's a simple 3D rendering of a *Poser* character. An advantage of halftone illustrations is that you can freely combine photos, drawings, 3D elements and graphics, yet still create a single image with its own style.



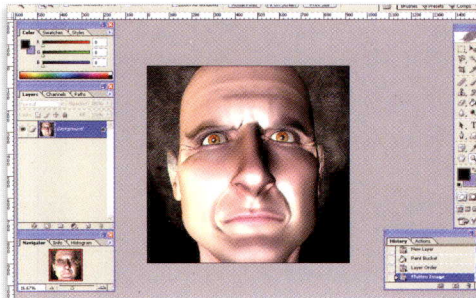
- 2 Quick render**
We want a strong dramatic effect here, to recreate the dynamic look of a traditional comic book figure (hence the strong light from below). The render is deliberately simple (don't bother with advanced raytracing or shading options). This speeds the process up and generates a more appropriately graphic image.



- 3 Now the hands**
These hands and wires are rendered in *3ds max* – an app which is great for rendering in a cartoon style. Don't worry about making things look exactly right at this stage. (We're going to do some work in *Photoshop* to create a more hand-drawn look later on.)



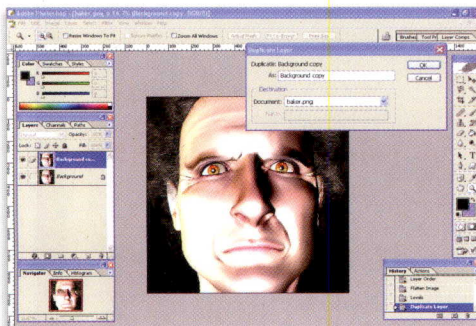
- 4 Give the head a background**
I've deliberately rendered this head against a transparent backdrop. Place it on a simple black background and flatten it. This helps to concentrate our subject, giving it a simplistic, high-contrast look that you'd normally find in a comic strip.



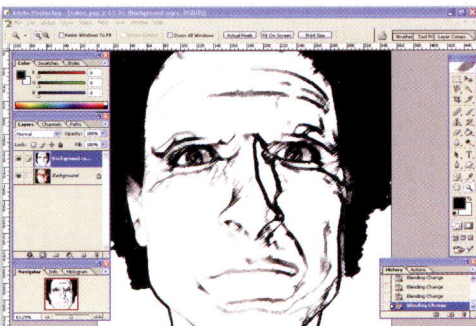
- 5 Adjust the contrast**
Now to hone the colour scheme, again in order to emulate that cartoon effect. It helps to increase the contrast of the image before you begin. Doing this gives the filters a stronger, more defined image to work on. Use the Levels filter, because it provides greater control than the Brightness and Contrast tool.



- 6 Duplicate the layer**
To create a hand-drawn look, we'll make use of two filters, each one applied to the original image. The first creates the black outlines, which provides the detail, while the second produces large flat areas of colour to shade the face. Duplicate the layer before you begin.



- 7 Apply an outline**
Using the Coloured Pencil filter, produce an outlined version of the shot. Play around with the Contrast and desaturate the outlines to generate a set of sketched lines. Set this layer to Multiply so that the lines simply outline the layer beneath.

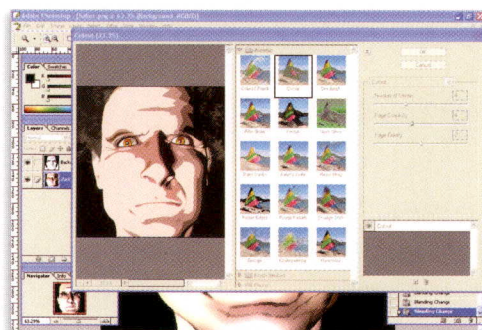


Coping with interference

A halftone pattern, much like any small, repeating pattern, can create interference effects on your monitor. These are a little like the effects you get when somebody on TV wears a striped shirt or tie. It's simply what happens when the pixels of your monitor try to display the repeating shapes in your image. Switching to a different zoom level will solve the problem. When you print the image, you won't see these interference patterns (unless you're working with a printing process that creates its own large halftone patterns).

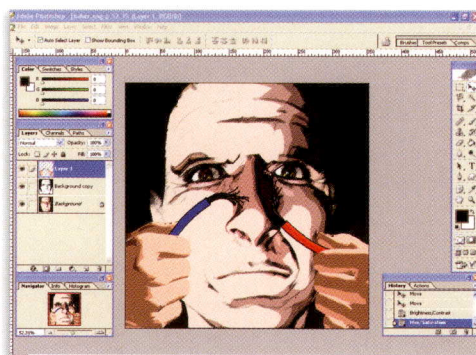
8 Apply a cut-out

On the second layer, apply the Cut-out filter. Set the number of levels to four and play around with the Edge Fidelity and Edge Simplicity until you get an effect you like. The Cut-out filter reduces the image to a set of flat shaded shapes. Remember that, with the outline overlaid, some of the detail will return to the shot.



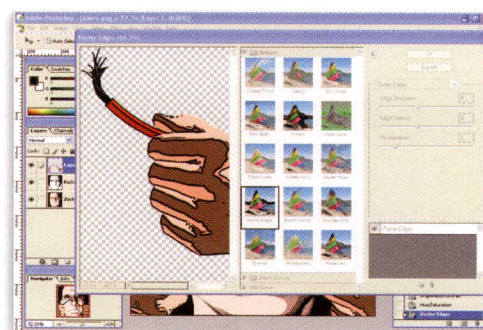
9 Import the hands and adjust

For the foreground, the hands and wire have already been rendered in a cartoon style, but you still need to adjust the Contrast settings and heighten Saturation before they'll fit into the composite.



10 Apply a filter

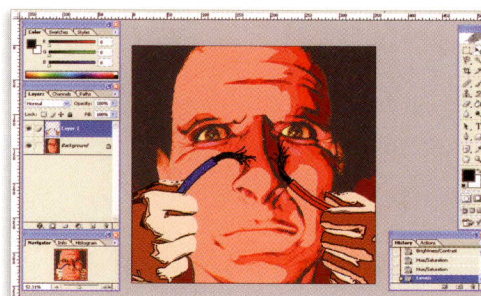
Add a Poster Edges filter to improve the hand-drawn look. The settings you use will depend on the nature of your image, but the aim is always to generate strong outlines (by tweaking Edge Thickness and Edge Intensity settings) and a few levels of colour (with the help of the Posterization Control).



"COMIC TEXT
TENDS TO BE
STRONG AND
BOLD, BRIEF
AND SIMPLE"

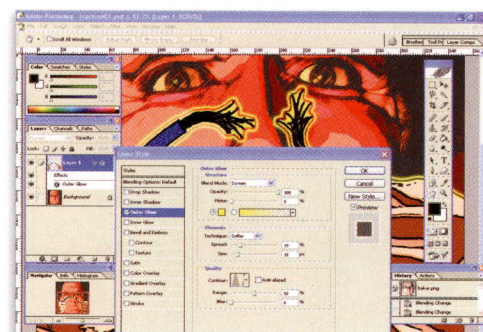
11 Tune the colours

Position the hands over the face and you'll see how the composition will work. The face in the background needs to contrast with the hands and wires on which it's concentrating, so tune the colours to emphasise the fact. The great thing about a cartoon look is that the effect is all that matters. You're not tied to any realistic representation in terms of lighting or colours.



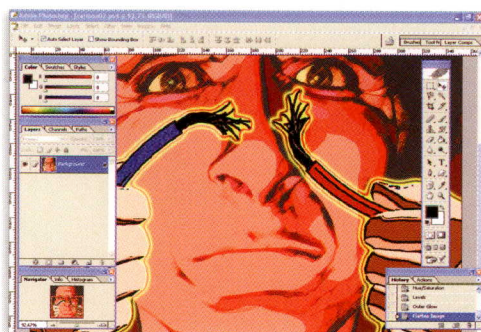
12 Add a glow

Now to add a glow around the wires using the Layer Style Outer Glow tool. I opted for a Contour shape, which generates an unusual double-halo. It works well with this style of illustration – and helps to bring the wires to the foreground.



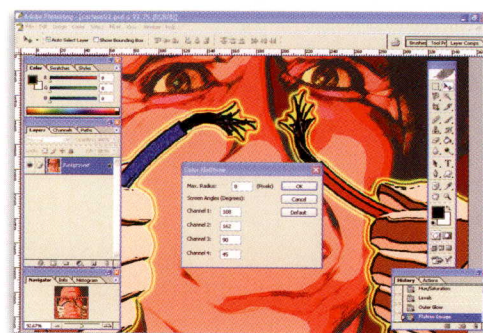
13 Composite the image

The halftone effect won't work on the glow we've just created if we apply it to both layers separately, so merge them. Sometimes it's a good idea to apply different halftone effects to different layers, but in this case a unified image works best.



14 Set up the halftone effect

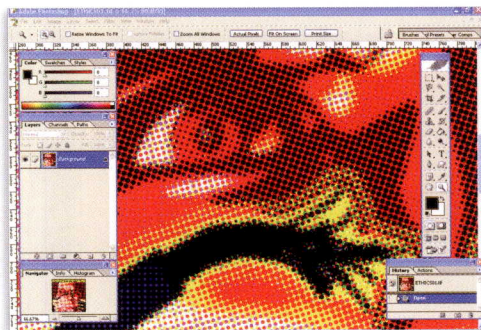
The Colour Halftone is designed to create dots for CMYK print processes, but we're using it for effect. Call up the filter and choose the halftone size (in pixels), complete with the angle for the cyan, magenta, yellow and black filters. What you use will depend on the scale of your shot and the effect you're after.





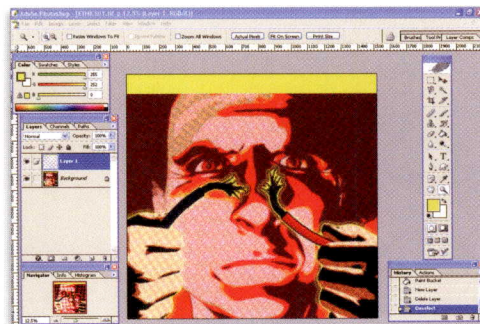
15 Implement the effect

There's no substitute for experimentation. The angles aren't that important in this example, but it's worth remembering that when you hit OK, your image will contain mixes and shades of the four colours, so you can control the colour make-up by altering the Hue of each screen colour (our halftone effect doesn't relate to the real printing process for the image, after all).



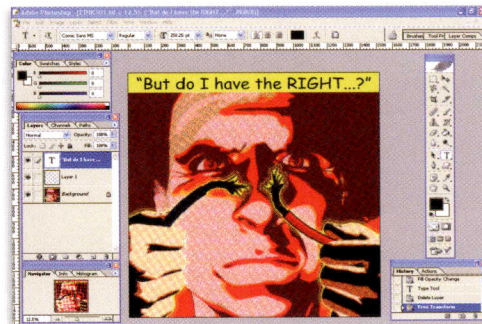
16 Create a text box

In true comic style, it's time to create a text box. In this case, simply draw a bold yellow rectangle along the top of the image. The contrast between the slight disruption of the halftoned subject and the sharp, clear text box will better focus the viewer's attention.



17 Insert gripping wordage

Comic text tends to be strong and bold, brief and simple. It's never fussy, but it has to look hand-written. Italics and capitals are used liberally and punctuation marks are often repeated. The frame has to convey a dramatic moment, or an emotional dilemma, in few words and with a single image.



Single-colour halftones

How to generate a black-and-white newsprint style using single-colour halftones

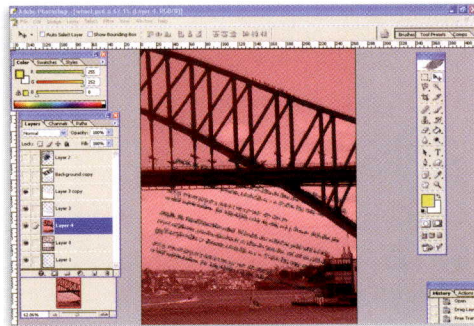
1 Generate some text

This is supposed to be newsprint, so make the lettering bold and solid. Expand and tilt it to fill the screen using the Free Transform tool. The effect you're going for requires large halftones – as though the text has been magnified many, many times – so it's essential that the font is simple and readable at this stage.



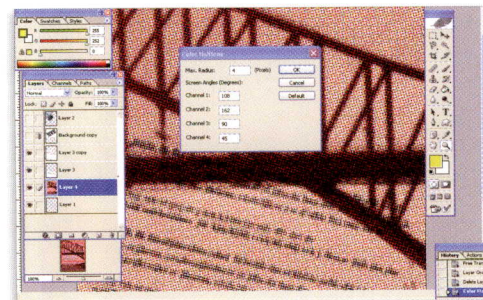
2 Create a suitable backdrop

Our backdrop is a photograph – again, simple bold lines will work better than graduated shades and shapes. The image is single colour, but it's slightly red rather than black. This will highlight the text. Add some more layers of smaller text (which will become illegible once the image is halftoned).



3 Apply the halftone effect

Apply the halftone effect separately to each layer. This isn't realistic, but it helps each layer stand out. The background halftones are smaller, to preserve detail.



4 Halftone the text

A far larger halftone effect is applied to the main headline we created in step 1. Because we want to retain the original monochrome look of the text, set all the angles for the halftone screens to the same value. This means that effectively every dot of colour is placed directly on top of all the other colours, so instead of seeing a rosette of yellow, cyan, magenta and black, you get single dots of solid black.

"APPLY THE HALFTONE EFFECT TO EACH LAYER SEPARATELY"

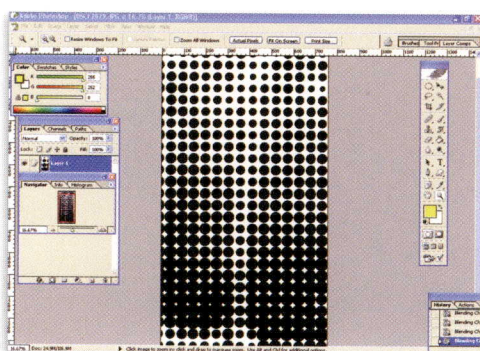


Combining techniques

How to produce a multi-layered image by combining halftones of different sizes on a single image

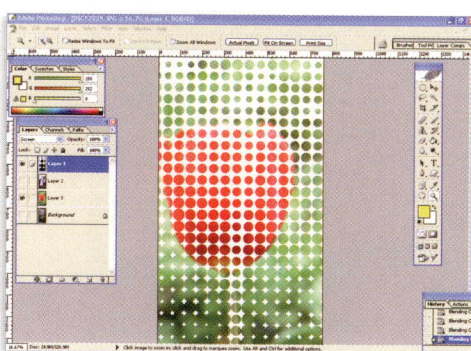
1 Create a large halftone pattern

Here you're producing a completely different effect. Take a black-and-white image and produce a single-colour halftone by setting all the screen angles to the same value and making the pattern very large. The result is a screen full of graded black circles.



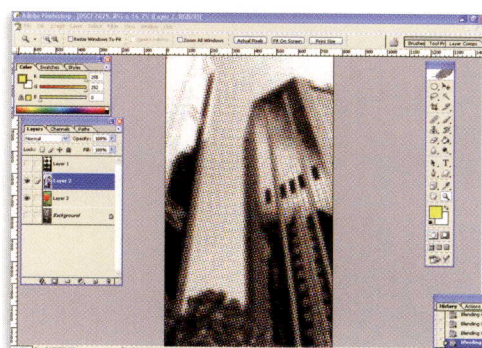
2 Bring in another image

Place a second image underneath the halftone pattern. This shot is a simple one (a red tulip against a green background). Now set the halftone pattern to Screen. The result is that the halftone spots form a mask through which the lower image can be seen.



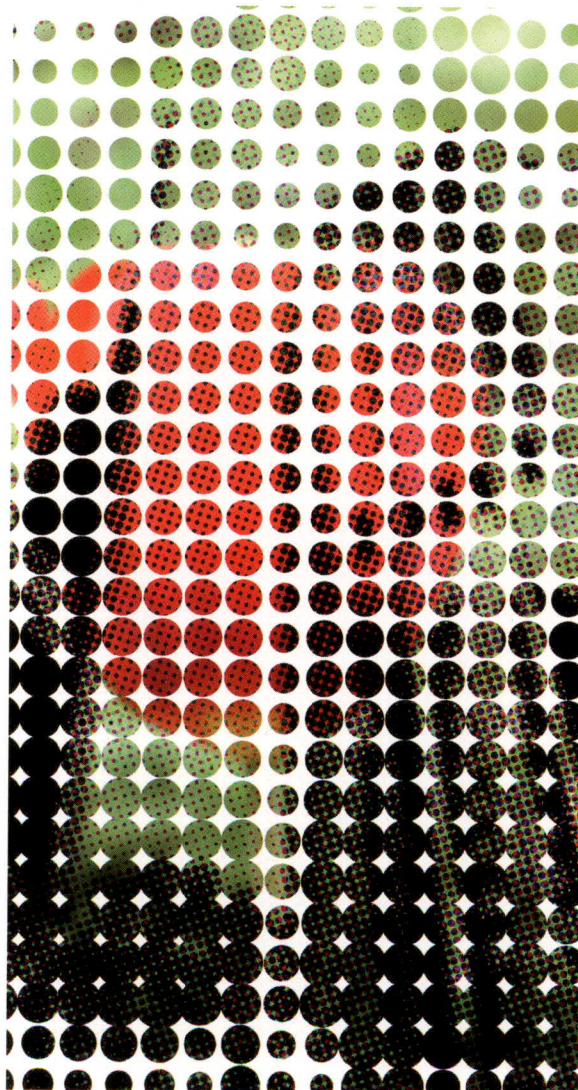
3 Import a third image

Now import another image – here we're using a fussier, geometric shot of skyscrapers – and place it between the two shots. Convert it to black and white, then add a colour halftone with the screens in their default positions. This gives rosettes of colour, which combine to make a monochrome image.



4 Make the third image transparent

Setting this image to Darken mode means that the tulip shot shows through strongly, but is dotted with black and shaded spots. This, combined with the large dots that break up the tulip itself, creates a multi-layered effect. From a distance, the tulip is visible – but get closer and the large dots are resolved. Move in closer and the dark areas form into a skyscraper. Closer still and the individual dots making up the skyscraper become tiny patterns of colour. Once the image is printed, another level of halftones will make up the dots themselves.



"WHAT YOU SEE SHIFTS AS YOU MOVE IN CLOSER TO THE IMAGE"

Blending modes

The key to a successful multi-layer image like this is experimentation. It's hard to predict the effect different Blending modes will have on different layers of the image, so the only way to find out is to try them all. This can be a little laborious if you have to access the mode menu every time you want to try a different effect. However, by double-clicking on the dropdown list, you can use the up and down arrows to scroll through each one, seeing the effects of different blends instantly.

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Photoshop User

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- + Professional B/W Studio
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- + Lens correction that does not explode corners
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- + Radial density correction
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- + True photographic saturation
- + True photographic toning
- + Much more!



Jan Esmann; artist; programmer
<http://janesmann.com>





It takes considerable skill to successfully add translucent, ghostly effects that really interact with a scene. Are you up to the challenge?

BY JASON ARBER

Don't lose your head!



ON THE DISC

You'll find all the files you need to complete this tutorial (background_combined.psd, ghost.psd, ghost01-02.psd, jaq_and_jon_wide.psd, Jaq_cu.psd, Jon_cu.psd and texture1.psd) on Disc A.

OUR EXPERT

Jason is co-founder and Editor-in-Chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an Art Director at Start Creative in London, has used *Photoshop* since version one and even dreams in Layer Blend mode.

Whether you believe in ghosts or not, cynics and believers alike still know what they're supposed to look like – the clichéd, semi-transparent, slightly glowing figure who warns, informs or wreaks terror on those unfortunate enough to see it is still deeply embedded in popular culture. A few tell-tale features are all it takes to complete the illusion.

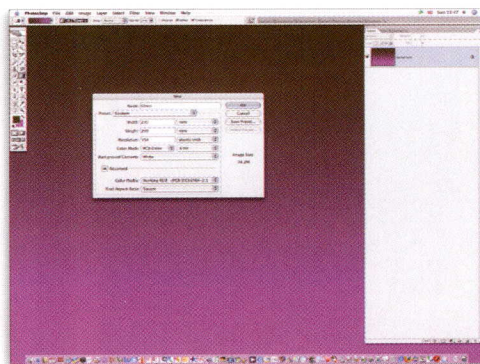
It's quite easy to create such an effect with *Photoshop*'s toolset to hand. The difficult part is accurately cutting out the original figures and getting them to sit well in the scene. To help here, we've supplied a couple of ready-made cutouts whose hair has already been excised (a common difficulty when you're trying to mask out figures from the background).

It's not just the ghost who's lost her head in this montage, though. Here we also show you several quick and easy ways to replace the heads of the living. If you ever have a scene where the face isn't quite right for the job in hand, such techniques can help you swap it for another without too much fuss.

Prepare to be spooked out...

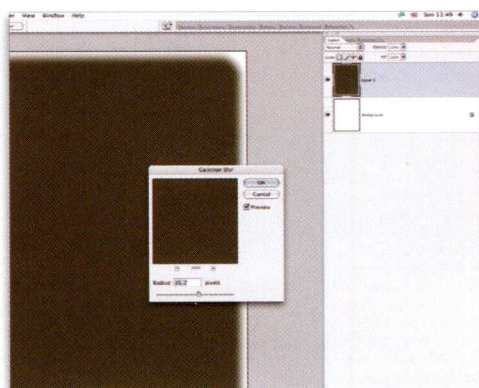
1 Prepare your canvas

Create a new document measuring 230x290mm, with a resolution of 350 pixels per inch. Even if the artwork is destined for the CMYK world of print, it's best to create montages in RGB. Adobe RGB is arguably better for converting documents into CMYK, but sRGB – the colour space used by most digital cameras – will be fine.



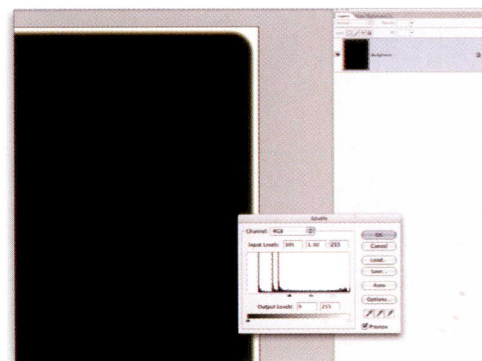
2 Rectangular selections

On a new layer, use the Rounded Rectangle tool to create a rectangle that leaves a bit of white space around the edges. Convert the path to a selection by clicking on the Work Path in the Paths palette and choosing the Load path as a selection button at the bottom. Fill the selection with brown and apply a touch of Gaussian Blur (Filter>Blur>Gaussian Blur).



3 Adjust your Levels

Flatten the image (Layer>Flatten Image), pull up the Levels dialog (Image>Adjustments>Levels) and pull in the black-and-white triangle sliders to compress the blur into a harder transition. Click OK to apply.

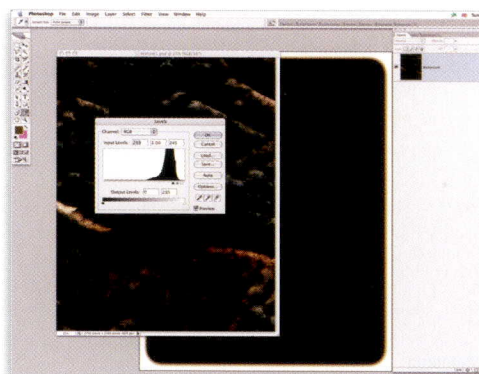


Adobe Bridge

Adobe Bridge is vital if you regularly work with many images. Not only does the app help you to organise your media, it also creates scalable thumbnails of an astonishingly varied number of file types on the fly. In addition to standard bitmap formats, such as *Photoshop*, *TIFF* and *PNG*, *Bridge* also supports newer formats, such as *Raw* and *DNG*. And you can use it to build previews of vector graphics, *PDFs*, web pages and *InDesign* layouts. (For more on *Bridge*, turn to page 84.)

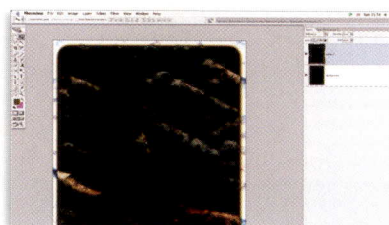
4 Generate dark textures

Open texture1.psd – a scanned image of a crumpled envelope – provided on Disc A. Again, using the Levels dialog, drag the black triangle to the far right to create a dark image with interesting, unusual textures.



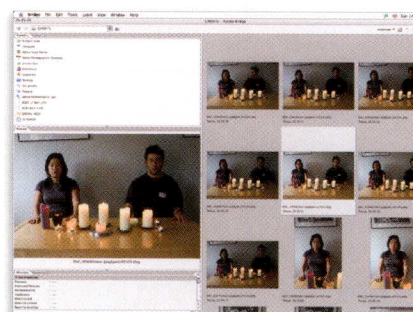
5 Apply Different Layer Blend

Paste the new image into your blurred rectangle image and resize if necessary. Using the drop-down menu at the top of the Layers palette, change the Layer Blend mode to Difference. This creates a solarised effect at the edge transitions. Flatten the image and, with a soft brush loaded with white, paint along the edge to get rid of some of the texture in the white border areas. Afterwards, duplicate the layer by dragging the background layer to the New Layer icon at the bottom of the Layers palette. Turn the top layer's mode to Screen.



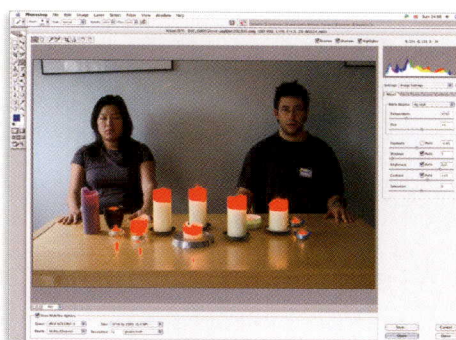
6 Organise files using Bridge

In Adobe Bridge, open jaq_and_jon_wide.psd, provided on Disc A. Bridge is ideal for organising and previewing images, and it enables you to maintain a file structure of your own choosing. Double-click the image – Photoshop files open directly in Photoshop while Raw files and Digital Negatives open in Adobe Raw for some fine-tuning before ending up in Photoshop.



7 Adjust Raw parameters

Adobe Raw enables you to adjust parameters such as Exposure, Shadow detail, Contrast and Saturation while handily showing the changes on a histogram and previewing any clipping that may occur in the shadows and highlights. Once happy with your image, click Open. Click Done to return to Adobe Bridge.



8 Acceptable interpolation

Copy the new image and paste it into your original Photoshop file, resizing if required. Although resizing up should generally be avoided, because it results in a slightly blurry image as pixels are interpolated, in this case it's acceptable because later on we'll be replacing the faces with sharper, close-up versions.



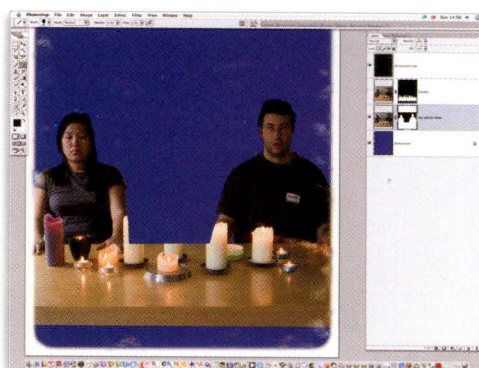
9 Transparent table with candles

Duplicate the Jaq and Jon layer, then hide the bottom one by clicking the eye icon and create a Layer Mask (Layer>Add Layer Mask>Reveal All) for the top one. Soften the edges of the table with a big soft brush, then, with a harder, smaller brush, paint back the candles. The result should be a clearly defined candle with the table retreating to 100 per cent transparency.



10 Cut out the main figures

Hide the candle layer and make the bottom Jaq and Jon layer visible. Using the same technique you just used with the candle layer, cut out the figures from the background. As the heads will be replaced, you can be rough and ready from the necks upwards.

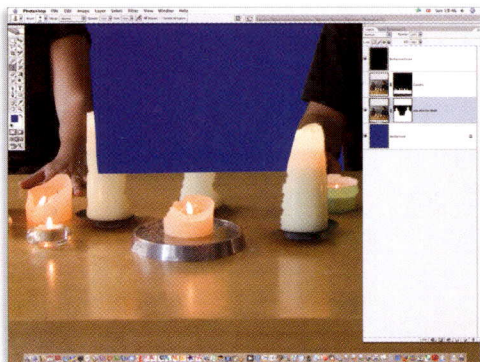


Time to calibrate

To correctly judge colour casts and tints on your monitor, it's worth calibrating it. Photoshop ships with its own software solution, *Setting Up Colour*, accessible via the Welcome page. Alternatively, you could use Adobe Gamma on Windows or OSX's built in *Monitor Calibrator* software. However, if you're serious about colour calibration, try a hardware solution such as ColorVision's Spyder 2. This keenly-priced solution (\$189, roughly £107) will ensure your monitor is correctly calibrated. See www.colorvision.com for details.



- 11 Time for cloning** Use the Clone Stamp tool from the Toolbar to eat into the area occupied by the candles. Opt/Alt-click to define an area that you'd like to sample, then paint over the edges of the candles. Doing this means that if the top candle layer becomes blurred, the edges of the candles in the lower layer won't show through.



- 12 Make candles glow** Make all the layers visible. Create a new layer between the candle layer and the figures layer and, with a big, soft brush loaded with orange, click behind the candle flames to give the impression of a glow. To match the film grain (even digital cameras have digital noise), add a tiny amount of noise (Filter>Noise>Add Noise), then blur the results slightly (Filter>Blur>Gaussian Blur).



Cutting options

When cutting out elements, the solution you go for will depend on the image's complexity. For straightforward work, use the Pen tool or a Layer Mask and a fine brush. For hair or fine detail, more convoluted methods might be required. While Photoshop's Extract command (Filter>Extract) can produce good results, you may be forced to turn to a third-party solution, such as *Fluid Mask* (£179) – see www.vertustech.com for details. For extra tips, turn to page 88.

- 13 That old-fashioned vignette effect** The physical limitations of old cameras often resulted in a pleasing vignette effect. You can reproduce this with a large, soft brush, painting over the edges of the frame with black on a new layer and pooling it the corners. Because we're not interested in what's going on under the table, paint over this area on another layer.



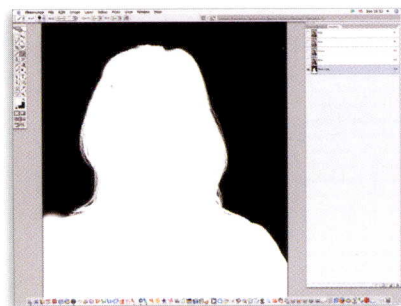
- 14 Simulate nocturnal gloom** This image was photographed during the day, so it's time to fake the glow of the candles to suggest a night-time shoot. Create a new layer and fill it with orange. Change the layer's Transparency mode to Overlay and knock Opacity down to 20 per cent. If the effect isn't quite strong enough, duplicate the layer rather than increase the Opacity percentage.



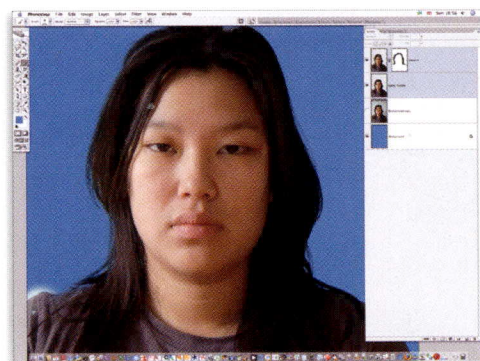
- 15 Match contrast and tone** Open up the *jaq_cu.psd*, provided on Disc A. Use the Levels control Image>Adjustments>Levels) to roughly match the contrast and tonal qualities of the original figure's image. You can be approximate with this, because we'll be adjusting the tone in more detail later on, but it's good to make a headstart.



- 16 Hair-cutting tips** Hair can be a real pain to cut out, so here's a quick shortcut if your subject has been shot on a plain, contrasting background. Study each RGB channel individually to find the one with the greatest contrast between the hair and the background. In this case, it's the Blue channel. Duplicate it and with Levels (Image>Adjustments>Levels), increase Contrast, then paint out any stray details in the head area.



- 17 The Selection option** Load the duplicate blue level as a mask (Select>Load Selection) and paint out the background. The results of this technique can vary considerably, but as it only takes a couple of minutes, it's significantly quicker than alternative haircutting methods.

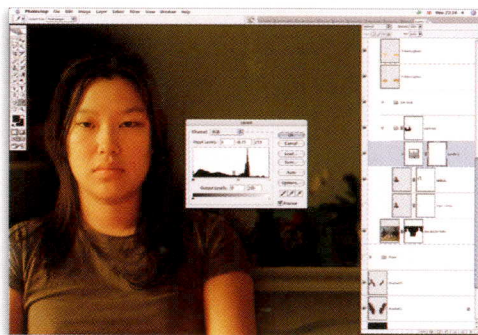


- 18 Heads up!** Paste the new head into the montage file. Adjust its Opacity to around 50 per cent or less, so that you can see the original head underneath. Resize and position using the eyes, nose and jawline as guides.



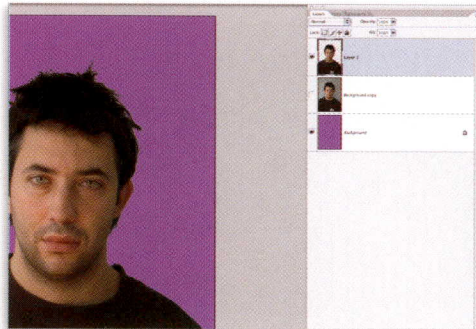
19 Fine-tune settings

Time to fine-tune the tone and contrast with a Levels Adjustment Layer (Layer>New Adjustment Layer>Levels). Ensure that the t-shirt matches closely. Use a Layer Mask on the head (or Layer Set if you've been grouping all your head elements together rather than flattening them) and remove the hard edges between the new head and the figure layer with a soft brush.



20 Repeat with Jon

Open the jon_cu.psd image, provided on Disc A, and repeat the cutting-out process (steps 15-17), taking care to retain detail in the hair. Using the same method (steps 18-19), paste the head and shoulders into the montage file and, having fine-tuned tone/contrast, use a Layer Mask to matte it into the background.



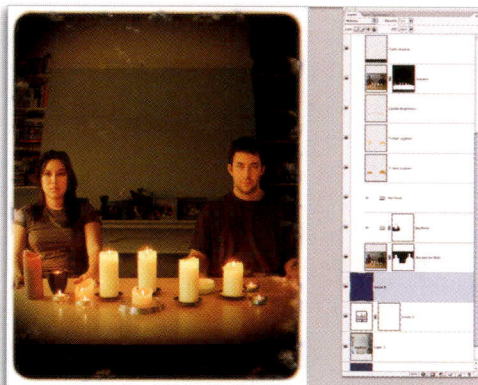
21 Prepare the background

Use an image – or combination of images – of a living room for the background. If a single image isn't big enough, roughly comp together two or more images (see background_combined.psd, on Disc A). As the final background will be heavily blurred, it doesn't matter if there are errors (such as converging walls!).



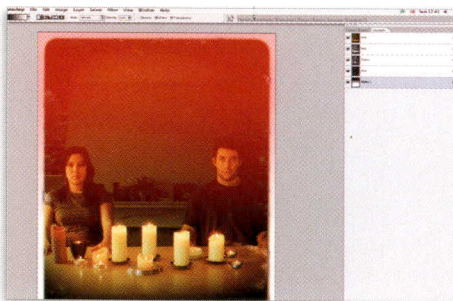
22 Drop in protagonists

Paste the background behind the figures and adjust it so that it fits the composition. As it lies below the orange layers, it'll automatically pick up the candle-lit colour from the overlay above.



23 Time for a Gradient

Create a new Channel and fashion a Gradient from the top to where the table begins. If you click on the other RGB channels, the Gradient will show up as a red layer (depending on what colour you set that channel as), so that you can better judge its position.



24 Define your Blur

With the background lounge image selected, open up Lens Blur (Filter>Blur>Lens Blur), which mimics the way a real lens blurs images (rather than the slightly fake-looking Gaussian Blur). For the depth map, select the Gradient Channel you just created as the source, and select a Radius of around 50. This defines the extent of the blur in the black areas of the gradient. Click OK.



Lens Blur

For years, artists used Gaussian Blur to indicate out-of-focus areas in their artwork, knowing that it didn't look quite right. Now Adobe has finally introduced a new kind of blurring to Photoshop's quiver of effects. While Gaussian Blurring can seem obviously digital, Lens Blur mimics how a real lens blurs a scene, offering control over every level of the process, from iris shape to how much the highlights blow out. The filter can even add noise to replace film grain smoothed over in the blurring process.

25 Apply ghostly make-up

To make the female character more sinister, add a touch of eye make-up. Use a soft brush loaded with a brownish colour on a new layer set to Multiply. Knock the Opacity down to 50 per cent and paint over the eye. Use a Layer Mask to restore the whites of the eyes if you've painted over them.



26 Create Gradient Channel

Create another Gradient Channel for the candle layer, this time going from the bottom to where the table begins. Apply a Lens Blur effect, which will blur the table and the base of the candles, but leave the tops of the candles sharp and focused.





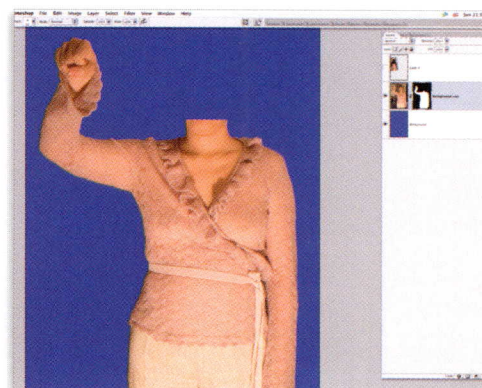
- 27 Candles cast shadows**
As the candles are the primary light source in this image, they'll have to cast significant shadows, so, using a large soft brush loaded with a dark colour sampled from the image, sketch in some shadows on a layer behind the figures. Set the Layer to Multiply and adjust the Opacity to get the effect you want.



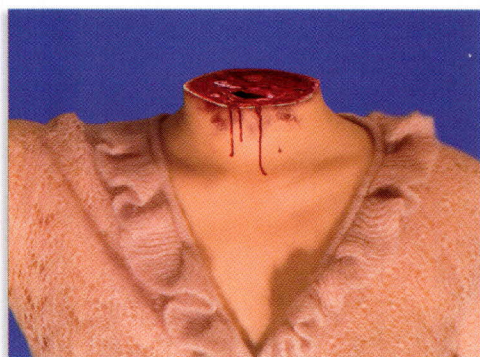
- 28 Two heads are better than one**
Open image ghost02.psd and paste image ghost01.psd into it (both are provided on Disc A). Resize and position the second head where the fist of the bottom image might hold it. Make the top layer semi-opaque to ensure that the head is in the correct spot.



- 29 Mask out bottom image**
Mask out the bottom image with a Layer Mask and a small, hard brush (although certain areas, such as the clothes, could benefit from a softer brush). You don't need the head now, so paint it out, but leave as much of the neck as you can.



- 30 Be bold, be bloody!**
Using all your artistic, gory skills, hand-paint a severed neck on a new layer. There's no need to make it biologically accurate, but include the trachea and spine to make it realistic to the layman. Blood should ooze and flow along the curves of the body.



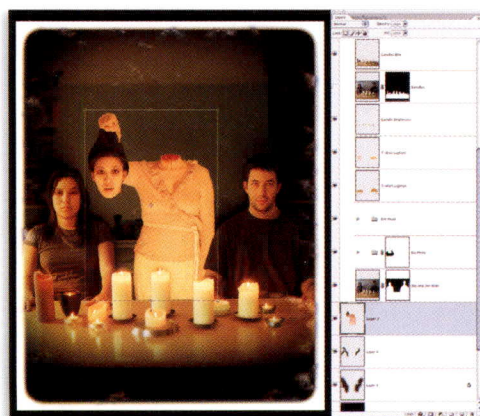
- 31 Cut out the severed head**
Here's another shortcut for cutting out the hair – first, slice it out roughly, then use a small brush and the Smudge tool to add strands. Remember to add a few tufts that are escaping from the clenched fist.



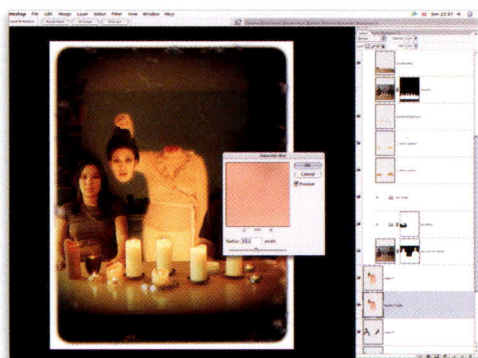
- 32 Add a splash of gore**
Add some more sinister eye make-up to the eyes of the severed head, using a soft brush, a Multiplied layer set to 50 per cent Opacity and a Layer Mask to clear the whites of the eyes. Don't forget to add a splash of gore along the edge of the neck.



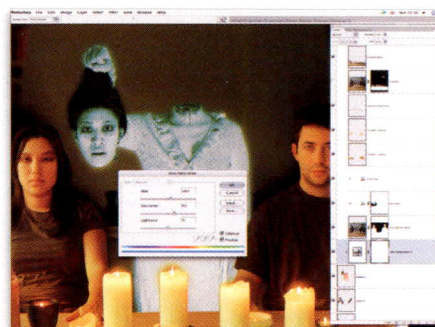
- 33 Drop ghost into scene**
Now your spectral figure is complete, paste her into the scene in-between the two main figures. Resize her to ensure that she's to scale (Edit>Transform>Scale) and apparently standing on the floor.



- 34 Blurring the ghost**
Duplicate the ghost layer and select the bottom one. Apply some Gaussian Blur (Filter>Blur>Gaussian Blur) with a value between 20 and 30, then, once you've selected them both, merge the two into one (Layer>Merge Linked).



- 35 Luminous and translucent!**
To give the ghost a supernatural glow, select Hue/Saturation (Image>Adjustments>Hue/Saturation) and, with the Colorize check box clicked, apply a Hue value of 200 and a Saturation value of 62. Click OK. Finally, change the ghost's Layer Blend mode to Screen and adjust the Opacity to suite your taste.



Inter view

SEX SELLS

Acclaimed photographer Tim Bret-Day has never really towed the commercial line. And who can blame him? Sex, fairytales and Photoshop make for a potent combination

You would think combining the fantastic elements of children's stories with a dollop of sex and seduction could only lead to a long stint in one of Her Majesty's institutions, but not for Tim Bret-Day. There's nothing grimy about the stunning, dark and sensual images that he's produced for the likes of David Bowie and Harvey Nichols. Although expert in a variety of styles, two key themes emerge from his creative output: an otherworldly element that draws on his overly fertile imagination and a febrile, hot-house sexuality, all lovingly commingled with the help of *Photoshop*.

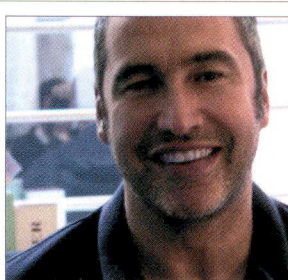
Like many top fashion photographers today, Bret-Day works with a retoucher whom he trusts implicitly. That man is Lee Stuart, whom Bret-Day calls the best in the business – only when he's out of the room, though ("In case he puts up his rates," he laughs). Unlike many fashion photographers Bret-Day manages to combine a healthy commercial schedule with his own personal work: photography that delves further into

TIM BRET-DAY: "We sat in Lee's office at Ceta for six weeks, drinking sake and eating lots of cake, and we could have carried on doing it for a lot longer."



DREAMER (TOP): An image from Bret-Day's *Tallulah Dreams* exhibition, which was shot on 5x4 film. "I simply added the bear," says retoucher Lee Stuart. "Colour and comping took an hour at most."

MIRROR IMAGE (ABOVE): "It took about two hours to retouch and comp these girls together," says Lee Stuart. "Afterwards, we had to wait for illustrator David Bray (www.pvuk.com) to supply illustrations that I used as masks to overlay the image."



“THERE WERE LOTS OF GIRLS IN LINGERIE AND FUR COATS SETTING FIRE TO CARS IN NEW YORK”



UNDERWATER FOOTBALL: "Tim did most of this in-camera," says Stuart, on 5x4 film. "All I did was add extra swirls of water, shot separately, either side."





GLUTTONY: Just one of several Bret-Day ads for Harvey Nichols' Deadly Sins campaign. "These were shot through the night inside the store," he says. "There was a rigid layout, in contrast to the first campaign (see page 69). I found it hard at first, but really got into it later. Again, it was shot mostly on 5x4 and 6x7 film." Adds Stuart: "The elements were shot in place, then it was a matter of retouching the girls – not that they needed much – and setting them into position. Each ad took me between 2-3 days to complete."

“I COULD
PUT LITTLE
RED RIDING
HOOD IN
BED WITH
A WOLF,
OR CREATE
GIANTS”

the dark realms of the gothic fairytale, peeling away the light in search of another layer of narrative. “I go through phases,” he explains. “I find people seem to get my work once I’ve moved on. I can’t sit still. Once Lee prints out the image, I’m just not in love with it anymore. So there will never be a retrospective. Never.”

But the technological advances made by Adobe continue to make the process more interesting. “There are so many exciting things out there at the moment,” he says. “*Photoshop* is sometimes really important and sometimes irrelevant.” And he’s well aware that stylish effects doesn’t always equate with the most expensive equipment. “I’ve always layered my lighting, lots of heads and packs, and recently I’ve been using a hand-flash I got for 18 quid, and daylight.”

New kinds of art

Take the images for example that he’s creating with illustrator David Bray. “Dave and I are printing out onto acetate, painting onto the image, rescanning them and then using *Photoshop* to layer through.” It’s a technique he describes as “a mix of hi-tech and finger-painting.” And while he draws creative influences from every quarter – “Newton, Diane Arbus, Rackham fairytales, *The Singing Ringing Tree*, *Carry On* movies, Radiohead, Bowie...” – you can easily trace his photographic antecedents to two men: Helmut Newton and Guy Bourdin. By taking aspects of each – Newton’s power punch and the cutting-edge colour and eye for detail rife in Bourdin’s work – he creates a style that’s ineffably his own.

The day that we talk, Bret-Day has just finished an editorial assignment for American style bible *Flaunt* with David Bowie. Magazine-wise, this is the

SMOKE AND MIRRORS: “This girl took about two to three hours to retouch,” explains Stuart. “The smoke is the result of a technique developed between myself, David Bray and Tim. I can’t tell you how long it took, or how it was done – they’ll kill me!”





ENVY: "Another ad for Harvey Nichols, shot on 35mm digital, 6x7 film, with the main elements on 5x4," says Bret-Day. "As we had an idea, I'd shoot up to Angels, get a costume, dress someone up and then shoot them on a P20 and stick them in."

HARP: Another example from Bret-Day's Tallulah Dreams exhibition, shot on 5x4 film. "It took about an hour to cut the bird's head out and drop it onto the image," says Bret-Day's retoucher Lee Stuart.

kind of place you'd expect to find his work. By embracing the forward-thinking elements that Photoshop helps bring to his imagery, Bret-Day can more freely explore his dark world of bird-headed women and gothic fairytales.

But even off the back of campaigns such as Agent Provocateur, he is sceptical of the present editorial situation for fashion photographers. "The current climate of shooting for free is a joke," he explains, "as all magazines have markets they aim at and receive subsequent payback. Self-publicity has replaced quality... I'm grateful that people give me commercial work, as it funds so many other aspects of what I want to do."

After the success of the Harvey Nichols campaign (see page 69), there's also talk of more collaborations with David Bray, whom he describes as "Alexander O'Neill meets Captain Pugwash, and much funnier than me." Such descriptions typify Bret-Day's highly visual take on the world. His sensibilities aim towards the fun, the frivolous – and the instantly successful. His work with Bray is symptomatic of a subtle change across the industry. Digital techniques are making it more viable for artists from different media – here, photography and illustration – to team up and create a new style of working. So it comes >>>



as no surprise to hear that Bret-Day is rather busy. But then it's hard to tell. You get the impression that the photographer could be up to his neck in work and he wouldn't complain or brag about it. During our conversation, the concepts run in a long stream of consciousness that takes him back to the stories he read as a child and his abiding love of photography. It might sound strange to describe his enthusiasm as youthful, considering his mature subject matter, but it's this very exuberance that makes his work so fascinating.

Seductive artistry

Seduction has been a pivotal emotion in Tim Bret-Day's burgeoning career. His images for erotic lingerie label Agent Provocateur have undoubtedly led to skyrocketing sales, because, as they say, sex sells. Perhaps the winning element here has been the tongue-in-cheek quality that he, and fellow photographers Jo Corrie and Serena Rees, bring to the work.

"I think a lot of people took it too seriously," he says, grinning. "It became a bit of a yardstick. Me, Jo and Serena made most of it up as we went along. It was always product-friendly and the girls were always a laugh. AP [Agent Provocateur] use

SLOTH: "Art Director Justin Tindall from DDB knew exactly what he wanted for this Harvey Nichols campaign," says Bret-Day. "This image was shot mostly on 5x4 and 6x7 film."

BEAUTY AND FASHION (FAR RIGHT): For this campaign, both Bret-Day and Lee Stuart were given much more freedom. "Being told that you can have a zebra-girl doing another model's make-up and flamingo women riding a toy train opening a giant compact was just brilliant," says Stuart.

new people nowadays, but I would love to go back and do it totally differently."

Bret-Day hasn't always been the one doling out the sexy fashion, though. He, too, was seduced at an impressionable age. "I saw *The Eyes of Laura Mars* at the local Granada," he remembers, "and there were lots of girls in lingerie and fur coats setting fire to cars in New York, and it just seemed a good idea at the time." But the course to good fashion photography never did run smooth, and instead he ended up as paparazzi at Heathrow. He saw it as a learning curve. "It taught me the basics: always come back with something from a job."

Knowing his own mind, and the software at his disposal, isn't a problem for Bret-Day. But he worries when other people take advantage of that knowledge, especially on commercial projects. "Clients now have so much power," he says, "and unfortunately Photoshop means it's too easy to alter the image that made it possible." He certainly has caveats about the whole image-editing concept. "Mixed media, retouching, print, etc., from camera to print is just much faster, but you do get spoilt for choice, which, unless you start with a good idea and a good operator, can end up directionless." Luckily, he has a strong team

behind him, led by the ever-dependable Lee. But it's Bret-Day's vision that makes him stand out.

In the beginning, he was drawn to the "rich, glamorous polished look" of Newton and Bourdin's work, and he's pursued that visual line ever since. But he remains impressed by other styles. "I love strong points of view," he admits. "I love Danny Lyon, August Sander and Terry Richardson, but I can't take pictures like that."

Bret-Day has just finished a series of his own fairytales for his daughter Tallulah. "I realised I could put Little Red Riding Hood in bed with a wolf, or create giants," he says. "Arthur Rackham had an exhibition at the Dulwich Picture Gallery and that had a massive influence on me."

It's hard to imagine that such a mind could be swayed by others, but an inability to like his own work – "I'm a bit of a schizoid. I never like it." – also makes him impressionable. He still shoots a lot on 5x4 film. "I don't want everyone looking over my shoulder as I'm easily swayed," he explains.

So what extras would he like to see added to Photoshop? "Lee said a better Liquify tool and better brushes. I suggested a coconut macaroon dispenser to fit on the side..." Check out www.timbretday.com and see if you agree. ■

Tim
Bret-Day

THE HARVEY NICHOLS PROJECT

Now with several awards attached, the Harvey Nichols fashion campaign started with a dare. "Mark Reddy, now at McCann's, was at [ad agency] DDB at the time, and he dared me to bring David's drawings to life," explains Bret-Day. The collaboration, as the photographer describes it, brought out the "showgirl" in him, but it wasn't all smooth sailing. Art Director Grant Parker as on hand to keep the pair on course.

So where did the inspiration come from? "Well, obviously [Hieronymus] Bosch was the biggest influence. Here you have a store that has everything and is a vision of decadent self-indulgence. We sat in Lee Stuart's office at Ceta for six weeks, drinking sake and eating lots of cake and we could have carried on doing it for a lot longer."



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Unzipping Photoshop's secrets

"Photoshop has opened the way for a new genre of 'photo-realistic surrealism'; but working with multiple images means that careful consideration has to be given to composition, lighting and depth of field of each component. 'Unzip' was created from a series of photos taken both in and out of the studio. These were combined using common isolation and layer masking techniques to control detail and colour," says creator, Giles Angel. Discover how it was done next month.

NEXT ISSUE



Creating shadows

How to add shadows to your subjects and make them look like they belong in their scene



Working with skin

In part one of our new retouching series, we look at how to work with skin textures

Snowy weather

We show you how to take any landscape and turn it into a snow scene



STOCK ART LIBRARIES

Which ones are the cheapest and which are the best? We compare and contrast the options available to you

THE DIGITAL DARKROOM

How you can achieve the sort of camera effects normally only found in a professional darkroom

ON SALE THURSDAY 19 JANUARY

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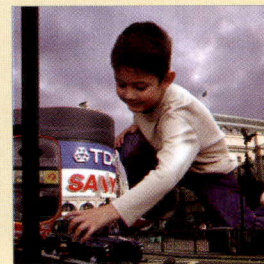
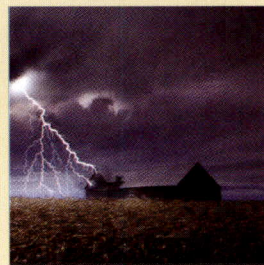
techniques



PEER PRESSURE

74

A maternal spanner watches over her metal young, two matches engage in a melodramatic death clinch, and a snake shows off its olde-worlde patchwork skin – just some of the pictorial sleights of hand that make Peer Pressure one of our most popular sections. *Plus!* We announce the winners of our Design-a-Hybrid compo from issue one – are you one of the lucky ten artists to have won a copy of Vertus's astonishing plug-in *Fluid Mask*?



WORKSHOPS

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Four ways to add excitement and dynamism to an otherwise humdrum scene. Want tornados? You got 'em! Lightning strikes? Hazy sunshine? A rich, red sunset? Jason Arber reveals all.

WORKING WITH SCALE 90

Turn a simple subject into an attention-grabbing scene by playing with scale. Rhys Davies helps you sidestep the common pitfalls as you help one little boy pick up a taxi. Literally.

DESIGN A WEB INTERFACE 94

Photoshop CS2 is great for creating great-looking websites, but what's the best way of going about it? Trevor Morris provides all the expert tips and techniques you'll need.

HELPDESK 86

Our resident maven Karl Foster sets out to solve your technical conundra. Having trouble adapting to CS2? Not sure of the best way to create black-and-white shots from colour? Find the answers here!

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BREATHE LIFE INTO YOUR SKETCHES 83

Sam Gilbey asks you to loosen up for this exercise in creative self-expression. Be quick on the draw – and see the benefits.

INSIDER INFO 3

CUT-OUT TECHNIQUES 88

There are so many cut-out options in *Photoshop*, but which one is best? Sam Gilbey weighs up the main contenders.

INSIDER INFO 2

ADOBE BRIDGE: ORGANISATION 84

In part two of our four-part series, Trevor Morris explains how to organise media using *Bridge*'s powerful set of tools.

INSIDER INFO 4

GETTING WEB READY 98

Now you've designed your website, it's time to bring the work to life in *ImageReady*. Trevor Morris reveals all.

peer pres sure

Be inspired by the technical skill and artistry of creatives from around the globe

Pictures may tell a thousand words, but sometimes you need a thousand words just to get to the bottom of a picture. Here we look at strange and interesting images created by readers and artists and we find out how they were executed and the problems encountered along the way.

All the images featured in Peer Pressure demonstrate a diverse range of techniques that you'll find useful in your own work. Like what you see? Then contact the artist directly – or read the accompanying rubric, which details how the image was created.

Also this month, we announce the winners of our Design-A-Hybrid competition, which we ran in issue one. See page 77 for details.

If you'd like to see your own work on these pages, please send us JPEGs at dan.goodleff@highburygroup.com and we'll get back to you if we want to print them.

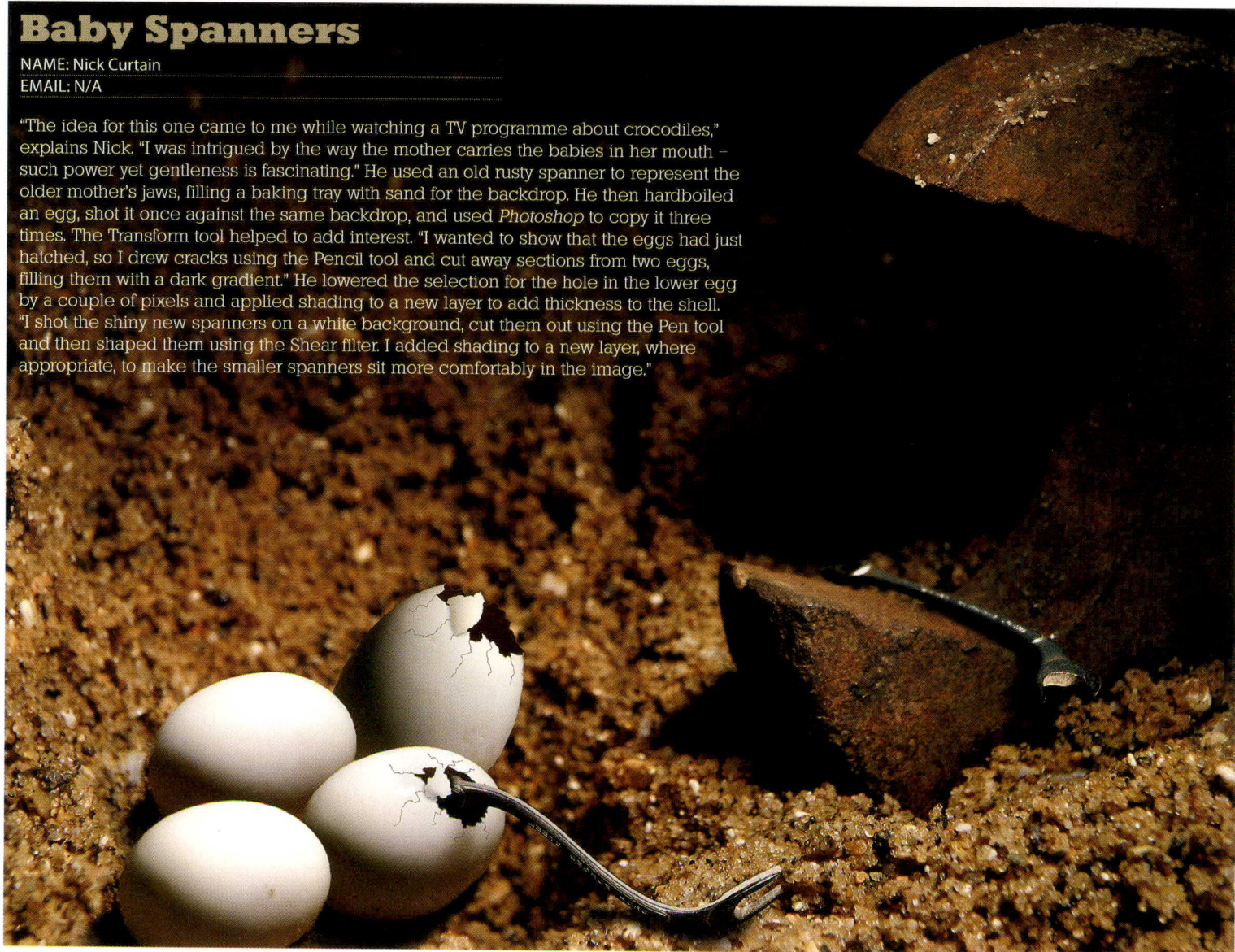
You'll stand a better chance of seeing your work in print if you adhere to the following criteria: make sure that your images are high-quality TIFFs or JPEGs (RGB or CMYK), 300dpi minimum, and can be printed at 18cm x 15cm minimum. Don't forget to include a small text file detailing how you created your work, too.

Baby Spanners

NAME: Nick Curtain

EMAIL: N/A

"The idea for this one came to me while watching a TV programme about crocodiles," explains Nick. "I was intrigued by the way the mother carries the babies in her mouth – such power yet gentleness is fascinating." He used an old rusty spanner to represent the older mother's jaws, filling a baking tray with sand for the backdrop. He then hardboiled an egg, shot it once against the same backdrop, and used *Photoshop* to copy it three times. The Transform tool helped to add interest. "I wanted to show that the eggs had just hatched, so I drew cracks using the Pencil tool and cut away sections from two eggs, filling them with a dark gradient." He lowered the selection for the hole in the lower egg by a couple of pixels and applied shading to a new layer to add thickness to the shell. "I shot the shiny new spanners on a white background, cut them out using the Pen tool and then shaped them using the Shear filter. I added shading to a new layer, where appropriate, to make the smaller spanners sit more comfortably in the image."



Spade Pizza and Patchwork Snake

NAME DAVID ASCH

EMAIL DAVID.ASCH@MAC.COM

SOURCE: Snake photographed by Kevin Tate (iStockphoto.com), patchwork texture courtesy of Morguefile.com; pizza photographed by Greg Nicholas (iStockphoto.com)

This Green Tree Python is having a little camouflage trouble... "I started out by dividing the snake's body into portions, to make it easier to manipulate the new patchwork texture," explains David. "I used the Pen Tool, selecting each coil in turn and promoting it to its own layer, then desaturated the individual parts to better exploit Blending modes." Afterwards, he pasted random rectangular sections as layers from the patchwork image, spherized and distorted using Free Transform. "I made and merged a Clipping Mask with each section so that the texture followed the shape of the coils."

Applying a Wave filter to each texture layer helped to suggest contours. David then placed the individual shapes in a set for backup purposes. "I merged these elements together as a new layer and hid the originals."

To boost the original colours, he created a Hue/Saturation Adjustment Layer, clipped to the snake layer. "I then created a second Hue/Saturation layer using different settings and a Blend mode of Hard Light to bring out more tone." To finish his contribution off, David brought out areas of shadow lost during the manipulation process using the Burn tool.



Spade Pizza – designed for a reshaping contest at PixelAddiction.com – demanded a different set of tools and techniques. "I copied the cut-out pizza to a new layer using the Pen tool. To create the spade shape, I used a Custom Shape Path, altered to fit the perspective with the Free Transform tool." David then created a new layer from the pizza, using the path as a template. "The tricky part here was matching the crust to the new shape," he says. "I did it by making selections on individual layers from the original, using Quick Mask and a medium/soft brush." Afterwards, he distorted each section using Free Transform and a 'frame' built around the edge of the shaped cut-out. For the concave sections around the tail, David used the Shear filter. Once completed, he flattened the crust layers into one.

"I used the Clone Stamp tool to remove the overlaps and jagged edges of the crust layer, and tied the topping by sampling other areas and placing them in the parts that had been excised." To add burned detail, he used the Burn tool, which also helped to give the edges more depth.

"I had to create the entire plate from scratch, using a circular selection on a new layer and filling it with grey. For the texture, I combined a Noise filter, distorted with Radial Blur, Layer Styles and, finally, Clouds."





Dead Friend

ARTIST NIKOLAY YANCHUKOV

EMAIL: yanchukov@gmail.com

"When I started thinking about the concept for this, I wanted to depict the inanimate world in a completely different way," says Nikolay. "I wanted this world of objects to be alive and emotional; full of tragedy, fun, unfairness and so on. I stopped on the strongest emotions in our lives: love and death. Inspired by how the twisted remains of a burned match could suggest the human form, Nikolay set to work. "I started out with a simple sketch, to see how the composition would work and how to place the matches so that the image would have real impact," says Nikolay. "I took macro pictures of a couple of burned matches, and a couple of new ones, put them together in *Photoshop*, adding hands and working on the face of the dead one using the Burn tool and cloning the original textures from the pictures I'd taken." He used these same textures when creating the matches' hands and heads. "In my opinion, if you want to make a believable image, you should mix drawn surfaces with real images. Plain drawing is good, but the effect will never be as realistic."

Origin of the Species II

NAME: Mike O'Neill

EMAIL: N/A

"My background is in more traditional media, such as pencil, etching, photography and 3D clay work," says Mike. "All I needed from *Photoshop* were the basic tools that would enable me to give visual form to my creative ideas." What if everyday functional tools – vice-grips, lopers, wrenches, etc. – had natural ancestors, suggested Mike. The idea led him to create *Origin of the Species II*. "There'd be a kind of Jurassic toolbox waiting to be unearthed by archaeologists – or, as in the case of *Origin of the Species II*, washed up on a beach," he says.

Mike photographed all the various elements individually using a Canon EOS-10D and a 105mm Sigma macro lens, assembling the various close-ups of the unaltered tools into one seamless image on a blank A3 canvas at 300ppi. "After that, it was just a matter of carefully cloning the bone texture over the shape of the tool. The teeth and head section and the patina of the vice grips are from an old leopard skull, and the colder greyer texture of the pruning shears comes from a very weathered sheep skull." Mike created the backbone of the vice-grips from a single whale vertebra, duplicated the required number of times and altered in size using the Transform tool. The old plank, included to complement the bone texture and to give the image a rectangular proportion, was duplicated and flipped vertically.

"I'd already collected the various elements used in *Origin of the Species II* – ammonites, rusty bolts, crab, rabbit vertebrae, coral, sand, etc. with no particular purpose in mind. I just think that they're beautiful things in themselves." Each one has its own layer, so it was easier for Mike to rearrange elements to achieve the desired composition.

Mike has plenty of suggestions for his peers: "Try to make sure that your images are more interesting than the techniques used to create them," he says. "On a practical level, use large image files for the various elements of the composition and reduce them as necessary. That way you won't compromise the quality of the final image or have to rely on interpolation."



DESIGN-A-HYBRID COMPETITION WINNERS

Back in issue one, in conjunction with Vertus, we ran a Design-A-Hybrid competition challenging you to blend a memorable creature from your own pictorial resources, or with the help of source files provided on our cover CD.

We had plenty of entries – but only ten could snap up copies of acclaimed Vertus's plug-in *Fluid Mask*. Here are the three top contributions, together with a few words by their pleased-as-punch creators: **Chris Murphy**, **Simon Blakeney** and **Laura Emery**.

The following contributors will also be receiving copies of the plug-in for their hard work: **Ken Roberston**, Strathaven; **Luke Hayes**, Southampton; **Michael Douglas**, London; **Norman Hogg**, Linlithgow; **Tony Dawson**, Ashted; **Andrew McGovern**, London – and, finally, **Andrew Roberston**, Margate. Thanks for all your entries, and congratulations again to all the winners.



Damsowl

NAME: Laura Emery

EMAIL: mbyylre@gwmail.nottingham.ac.uk

"I'm a genetics student, so creating a hybrid was something I was really interested in," enthuses Laura, who's currently studying at Nottingham University. "I thought adding detail to a large image would make a particularly appealing alien-like combination." First, she cut out and created masks of the parts of the owl that most appealed to her. "I love their eyes," she says, "and the texture of the feathers." These had to be rotated and resized before Laura could drop them onto the damselfly image. "I applied varying degrees of Gaussian Blur to mask the edges, depending on the effect I wanted." All that was then required was a little playing around with blending effects. "I know it's nothing very clever," says Laura, "but I'm happy with the result. All I have to do now is work out how to build it for real!"



Hovdrog

NAME: Chris Murphy

EMAIL: spud178@spud178.karoo.co.uk

Chris's winning entry – which blends a tree frog, humming bird and his sister's pet dog – began life with some intense masking and cropping work to remove unwanted background detail. "First, I placed the dog's mouth over the frog layer, scaling and adjusting the angle until it looked right," he explains. "I then duplicated the mouth layer and adjusted Hue/Saturation levels to match the tone and colour of the frog's skin. Keeping this layer on top, I deleted the inner part of the dog's mouth to reveal the dog's original tongue underneath.

After merging these two layers, Chris set about blending the roughly cropped edges of the mouth into the frog's skin. "For greater realism, I added touches of white to the edge of the mouth – to create a slime-like texture – and applied shadows to the underside of the dog's jaw."

He used the same technique to attach the bird's wings to his creature's back – but the results didn't quite look right, so he decided to add a fur/feather texture. A close-up shot of a parrot's head provided all the detail he needed. Once satisfied with his gene-splicing, Chris blurred certain edges of the creature to add depth, then shifted Hue/Saturation to turn it aqua-blue."

Bighorn Beetle Sheep

NAME: Simon Blakeney

EMAIL: simoney@gotadsl.co.uk (www.digitaldemigod.com)

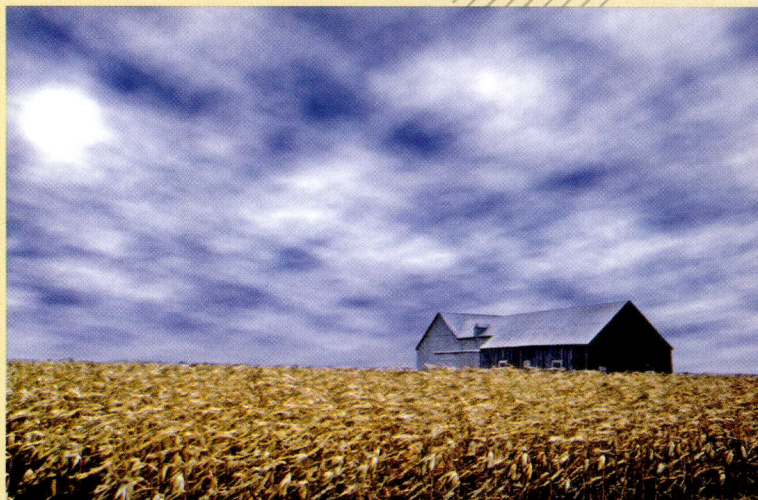
SOURCE: www.sxc.hu

"I love images that look believable at first, but then completely out of this world at second glance," explains Simon, who's currently on the look-out for a graphics-related job in the CG industry. "I thought that incorporating a large creature with a smaller one would look strange – and ideal for the competition." Carefully manipulating his sources files to retain proportion, and making much



use of the Clone tool, he roughed the two creatures together, then set about matching colours, adding highlights and shadows where appropriate. It was during this time that Simon hit on the idea of bringing the iridescent palette of the beetle's wingcases into the sheep. To transfer the colours, he used the Clone Stamp tool with the Blending mode set to Colour.

"This enabled me to keep the geometric detail intact, while making the texture and colour of the whole creature appear more subtle," he says.



ON THE DISC

You'll find all the imagery you need to follow this tutorial (28183.JPG, 191082.JPG, 199048.JPG and 506012.JPG), plus a few extra ones for your own use (301040.JPG, 353003.JPG, 506007.JPG, 506043.JPG, 506049.JPG and IS710-023.JPG), on Disc A. We've also provided four .psd files (lightning, sunny, sunset and tornado) for reference purposes.

OUR EXPERT

Jason is co-founder and Editor-in-Chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an Art Director of Start Creative and new venture Children of Finland, has used *Photoshop* since version one and even dreams in Layer Blend mode. He likes to make people uncomfortable by doing nothing.

Our planet's chaotic, sometimes violent weather continues to be a powerful source of inspiration for artists. Its impact on the colour and lighting of a scene, let alone the physical impact of rain, hail, snow, lightning, etc. can utterly transform the look of a landscape. No-one knew this

better than Turner, of course, who famously lashed himself to a ship's mast during a storm, so he could better experience its might without being washed overboard.

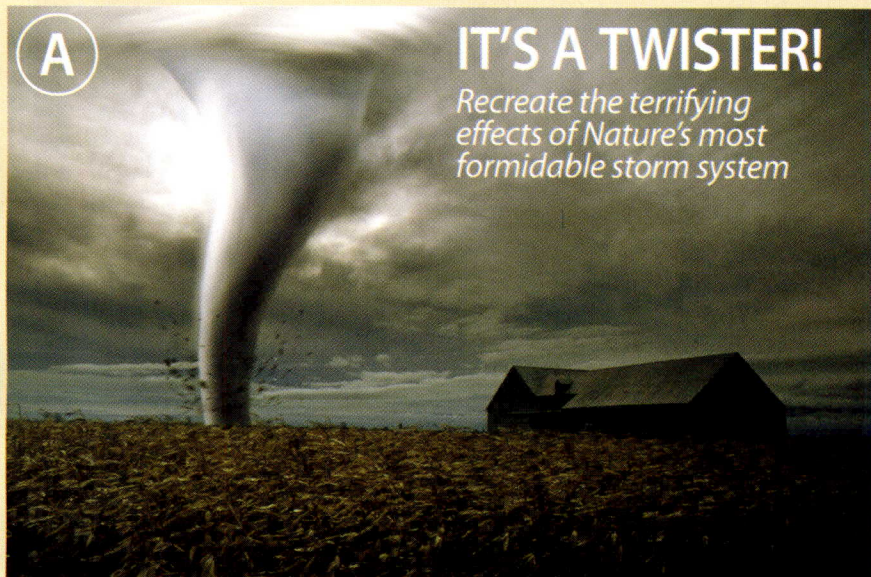
Today, thankfully, we need no longer go to such extremes. By harnessing *Photoshop*'s powerful montaging, painting and special effects capabilities, it's possible to create realistic facsimiles of different weather conditions in the comfort and relative safety of our own studio.

For this particular workshop, I've selected some extreme weather scenarios to illustrate what's possible. Master the techniques here and you'll have learned how to add a lightning storm, a tornado, a striking sunset and a hazy sunny day to a simple source landscape (199048.JPG). En route, you'll see just how easy it is to create your own clouds with a few simple mouse-clicks.

WACKY WEATHER

Transform a simple and humdrum landscape with these four very different meteorological makeovers

BY JASON ARBER

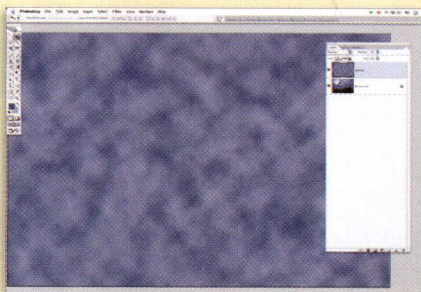


A

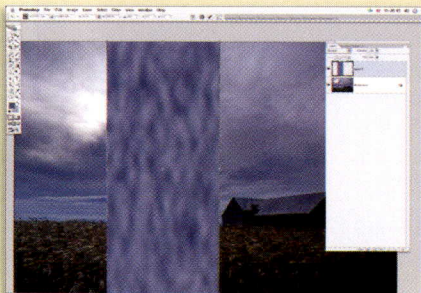
IT'S A TWISTER!

Recreate the terrifying effects of Nature's most formidable storm system

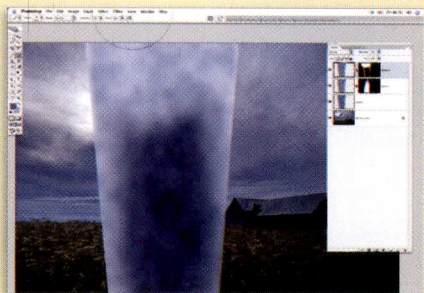
1 Sample the source colours
Open a copy of 199048.JPG in Adobe Photoshop and sample the darkest and lightest colours from the sky using the Eyedropper tool, storing one on each of the Foreground and Background colour chips from the Toolbar (press X to toggle between them). Create a new layer (Layer>New Layer) and choose the Clouds filter (Filter>Render>Clouds), which will generate an approximation of fluffy clouds.



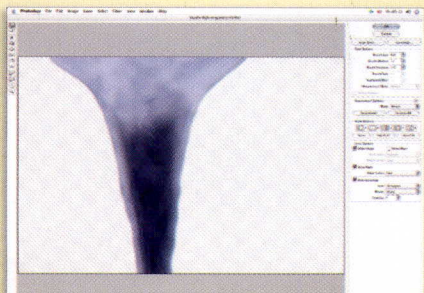
2 Lay the twister texture
This new layer will end up being our twister, so we need to shape it into something a little more tornado-like. Resize the new clouds layer horizontally (Edit>Transform>Scale), so that it takes up about a quarter of the screen. Press Return once you're happy with the width.



3 Add shadows and highlights
Duplicate the layer by dragging it to the New Layer icon at the bottom of the Layers palette and change its Transparency mode to Multiply. This should darken the twister. Create a Layer Mask by clicking the Add Layer Mask button at the bottom of the Layers palette and, with the mask selected, use a large, soft brush loaded with black to paint away everything except a shadow. Repeat to create another layer (Transparency mode set to Screen) for the twister highlights.



4 Sculpt the funnel
Select the Liquify tool from the Filter Menu (Filter>Liquify) and use the largest Forward Warp tool to push/pull the column into a tornado shape. Click OK. Note that this processor-intensive operation can slow down lower-spec machines.



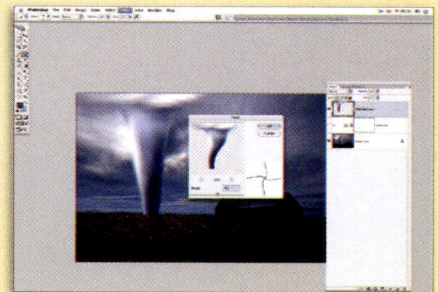
Master the Liquify tool

The Liquify tool remains one of the most powerful in Photoshop's kitbag. It enables you to treat the surface of an image as if it were made of a viscous liquid that you can push and pull in a highly organic way. Admittedly, it takes some getting used to, as the interface and the numerous options aren't intuitive to use. Great for adding a chaotic quality to your work, it's also handy for moulding shapes around 3D forms, such as the human body – you can use it to apply a fake tattoo, for example.

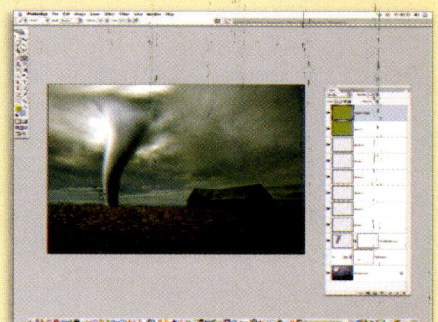
5 Create swirl with Radial Blur
Make a square selection of clouds from the background layer and turn it into a new layer (Layer>New>Layer via Copy). Apply the Radial Blur filter (Filter>Blur>Radial Blur), but set it to Spin rather than Zoom. Finally, resize it vertically (Edit>Transform>Scale) to add perspective, then, using a Layer Mask and a soft brush, paint out the edges to matte it into the cloud background.



6 Twister on the move
Group all your tornado elements into a single folder (or Layer Set) and turn it into a single layer (Layer>Merge Layer Set). Twisters often bend as they travel, so add a sense of movement by applying the Twirl filter (Filter>Distort>Twirl). You only need a small amount of twist (about 41°).



7 Flying debris
Add debris by using a small brush on a new layer loaded with a dark colour and painting small splodges. Use Motion Blur and Radial Blur filters to suggest movement. Finally, apply a sickly yellow hue to the scene by filling a new layer with a dark mustard colour and setting the Layer mode to Overlay, with a fill value of 18 per cent.



B

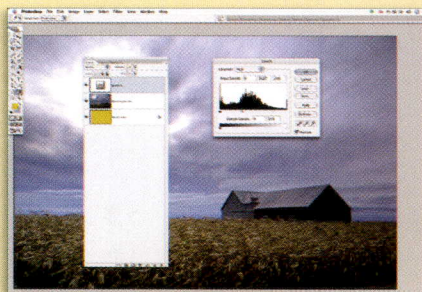
SUNSET

Time for a change of mood – one relaxing sunset coming up... Anyone for Pimm's?



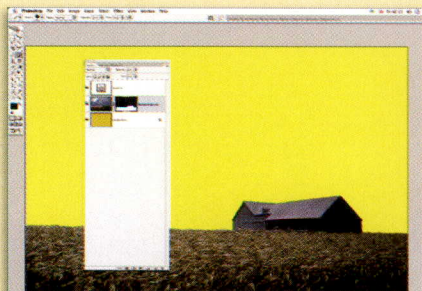
1 Amend contrast using Levels

Open the 199048.JPG provided on Disc A. Drag the background layer to the New layer icon in the Layers palette and create a Levels Adjustment Layer (Layer>New Adjustment Layer>Levels). Increase the contrast by dragging the black and white triangles closer to each other. Keep an eye on the image to avoid posterising.



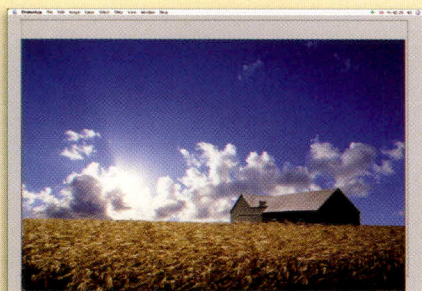
2 Paint out the sky

On the background copy layer, create a Layer Mask (Layer>Add Layer Mask>Reveal All) and paint out the sky with black. Use a fine brush for the fiddly details, Shift-clicking between straight areas such as the barn roof. Use a large, hard brush to block out the sky.



3 Add a little sunshine

Paste a copy of 28183.JPG into the background (this will create a new layer automatically). Resize and adjust (Edit>Transform>Scale) so that the bright sun is just above the horizon. Hit Return to fix the transformation.



4 Fill with warm colours

Sunsets usually have an orange, red and pinkish glow to them, so build up layers of colour by filling new layers with warm colours and Layer modes of Overlay and Colour Burn, with small Opacity or Fill percentages. You can target just the barn and field by creating Clipping Masks (Layer>Create Clipping Mask).



The Lens Flare filter

The lens flare is a cliché of *Photoshop* montage. Use it sparingly, though, and it can really enhance an image. Digital pros tend to shy away from *Photoshop*'s tired built-in selection of lens flare effects and go for the Knoll Light Factory plug-in (redgiantsoftware.com/knollphoto shop.html) instead. This \$99 (£56) collection of lighting effects provides a stunning array of controls for realistic, polished-looking lens flares, god rays and light spikes.

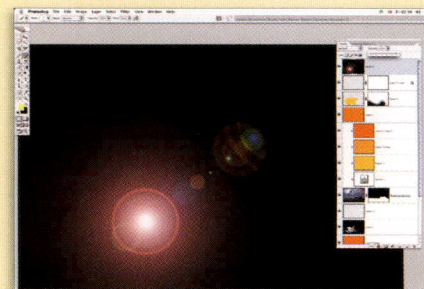
5 A boost of red-orange

Give the sky an extra reddish-orange boost by filling a couple of layers with orange and setting the Layer mode to Colour Burn. As well as deepening the colour, Colour Burn also increases the contrast, which adds plenty of atmosphere.



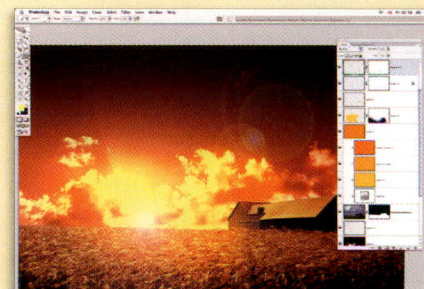
6 Exceptional Lens Flare

This is one of those rare occasions where an image can benefit from one of *Photoshop*'s own filters (Filter>Render>Lens Flare). To ensure greater control over the effect, create a new layer and fill with black. Adjust the layer's Opacity so that you can just about see the image underneath and mark where you'd like the lens flare to originate with a dash of white. Even with the Lens Flare's tiny preview, you should be able to spot where you'd like it (50-300mm Zoom) to begin. Click OK and convert Layer mode to Screen.



7 Shadows and highlights

Now to add a few finishing touches. Create a shadow on the roof, where the fake sun would cast one, and hand-paint highlights along the rim of the roof and on the windows and frames. Finally, add a subtle golden glow to the field.



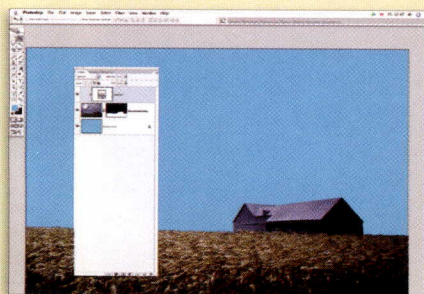


HAZY SUNSHINE

Another much more sedate re-interpretation – with fleecy clouds and a calm blue sky

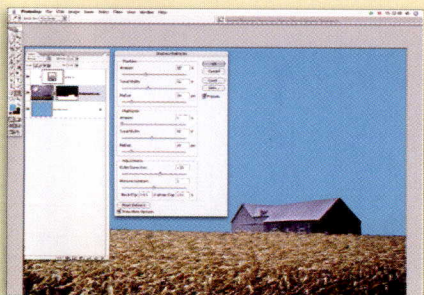
1 Change contrast with Levels

Open up 199048.JPG, provided on disc A, and duplicate the layer. Create a mask to paint out the sky, and add a Levels Adjustment Layer to beef up the contrast and lighten the image. This is a quick and dirty way to give the impression of brighter light – doing this generally leads to stronger highlights and darker shadows.



2 Lift detail in shadows

Lift the detail out of the darker shadows by using the Shadow/Highlight filter (Image>Adjustments>Shadow/Highlight). By tweaking the Amount, Tonal Width and Radius percentages, you can reveal much detail that is normally hidden away. Be careful, though. It's possible to create a washed-out, unnatural looking image if you go crazy with the sliders.



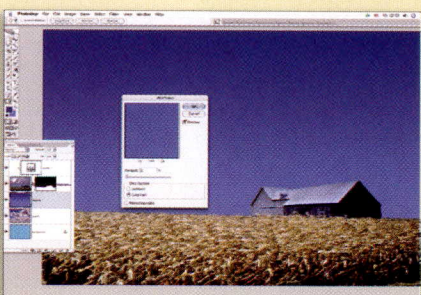
3 Sample the sky

Paste in 191082.JPG – we could, in theory, leave the image just like this, having created a respectable montage. However, we want to sample the sky's blue, rather than rely on our imagination to get it right.



4 Foreground and background blues

Using the Eyedropper tool and the colour chips on the Toolbar, sample the darkest and lightest blue available. Create a new layer and select the Gradient tool, which, by default, will create a gradient between the foreground and background colour chips. Hold down the Shift key to constrain the angle and click and drag downwards. Add a little Gaussian Noise (Filter>Noise>Add Noise) to remove banding and to help match the film grain.

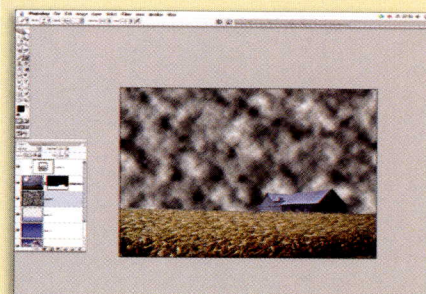


The Linear Dodge effect

Linear Dodge is a useful Layer mode. It looks at the colour information in each channel and brightens the base colour by reducing the contrast levels. In practical terms, this means that you can fill a layer with black – which has no effect – then paint with different levels of grey to suggest that light is filling your image. Use a colour to suggest coloured gels over your light source.

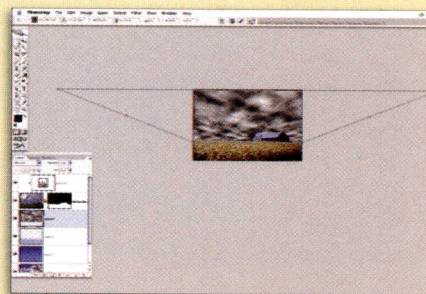
5 Time to cloudbust!

Turn the foreground and background colour chips to their default values of Black and White by hitting D. On a new layer, create some default Photoshop clouds, as we did in step 1 of the Twister how-to (Filter>Render>Clouds).



6 Add perspective to clouds

Besides being black and white, the clouds also look a little flat. Create the impression of them vanishing into the middle distance by using the Perspective Transform control (Edit>Transform>Perspective). Zoom out of the image to give yourself some elbow room, then drag out one of the top control points to the side. With any luck, the corresponding control point will also move, creating a sense of deep perspective.



7 Placing the sun

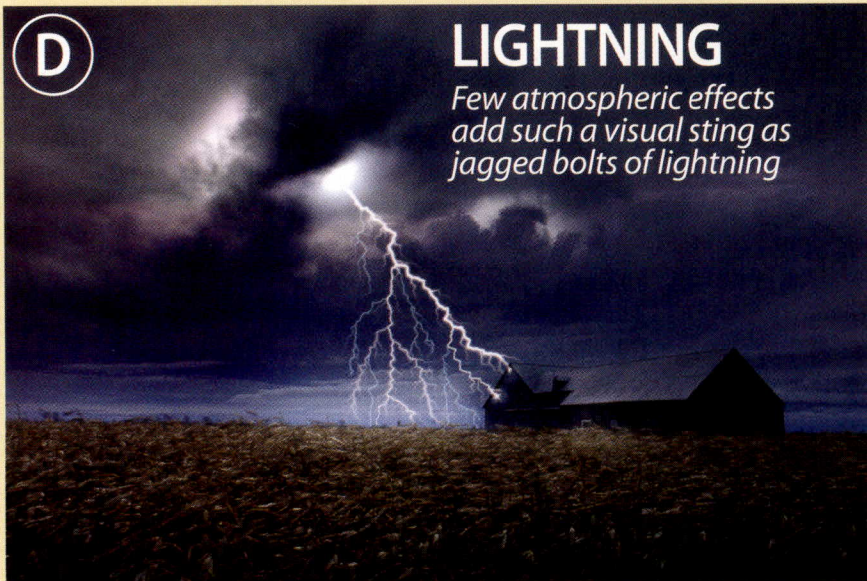
Turn the black-and-white cloud layer to Screen mode, so that the Gradient shows through. Create a Layer Mask and use a subtle Gradient to make the clouds near the horizon vanish into the haze. Finally, add a sun bleaching out the clouds. Create a new layer, fill it with black and convert the mode to Linear Dodge. With a large soft brush and the foreground colour set to 75 per cent black, add a blob of colour for the sun.



D

LIGHTNING

Few atmospheric effects add such a visual sting as jagged bolts of lightning



1 Combine images and Multiply

Open up both 199048.JPG and 506012.JPG, provided on Disc A. Copy and paste the latter into the former, to create a new layer. Set Layer mode to Multiply, to generate a dark sky, but use a Layer Mask with a black-and-white Gradient to lighten up the field, part of the barn and the horizon.



2 Paint your lightning

On a new layer, create your first streak of lightning with a small soft brush. Make the lines jagged, but avoid corny zig-zags. As this is going to be forked lightning, create several more streaks. Ensure one of them hits the barn.



3 Add extra streaks

From the Toolbox, select the Smudge tool, which is usually hidden away behind the Blur tool. Set its radius to just a couple of pixels (Strength: 95 per cent) and, rather like finger-painting, drag off smaller streaks of lightning, as shown.



4 More forks and arcs

Choose a very light blue colour and a smaller diameter brush – and do the same again to create streaks of secondary forked lightning. Use the Smudge tool with a tiny radius to drag off tiny electrical arcing.



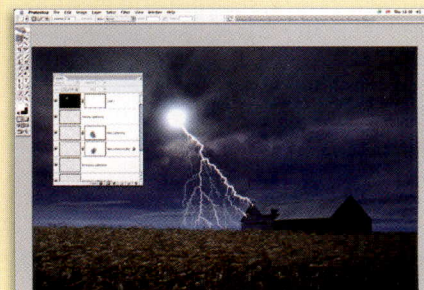
5 Apply Gaussian Blur

Duplicate the primary and secondary lightning layers by dragging them one by one to the New Layer button on the Layers palette. Apply a touch of Gaussian Blur (Filter>Blur>Gaussian Blur) to each one. Create a Layer Mask for the blurred layers and, using a large, soft brush with the foreground colour set to black, randomly paint out the blurs to create a more realistic effect.



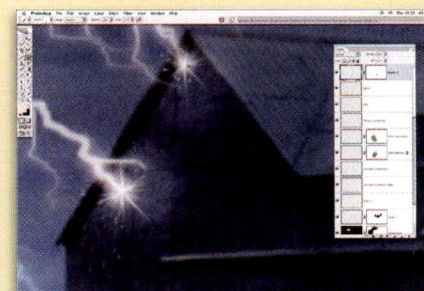
6 New layer for lightning source

Create a new layer filled with black and the mode set to Linear Dodge. With a big, soft brush set to 50 per cent grey, paint a dab in the sky. In the Channels palette, create a new empty channel and paste the sky from 506012.JPG into it. Back in the main image, create a Layer Mask for the source of the lightning, load the channel as a selection and paint some of the brightness out.



7 Paint impact sparks on the barn

Hand-paint some sparks using a tiny brush and the Smudge tool. To add a bright highlight, choose the Brush dropdown from the Option bar and, from the flyout menu, append the Assorted Brushes to add a new set of brushes. Use the one called Starburst Small to add vivid flashes.



Thinking about light

When creating montages of weather effects, it helps to know how light changes in different situations and at different times of the day. Sunsets, for example, tend to be warm and orange on a clear day, while sunrises are cooler and fresher. The sky is never a uniform blue on a cloudless day, but a gradient that lightens towards the horizon. Providing such visual cues will help viewers place your artwork in a specific time-frame.

Breathe new life into your sketches

Discover how to loosen up your style and cultivate a more flexible, free-form approach to your workflow using Photoshop CS2

When it comes to creating sophisticated imagery, chock full of intricate details and surreal touches, *Photoshop* is invariably the professional's first choice. But what you may not know is that Adobe's trail-blazing software is just as adept at bringing rough, initial ideas to life – and quickly, too. Sometimes you'll even see a final piece emerging from a simple initial sketch.

The crucial thing to remember is that you give yourself time and space to play with the program, particularly when it comes to exploring different colours and effects. It doesn't really matter if you're not sure what you're trying to create; what matters is that you have fun as you design, and that you're keen to experiment. Cultivate this "loose" attitude at the sketching stage and your skills will improve as a matter of course.

1 Open "sketch.jpg", provided on Disc A. Duplicate the background layer by clicking on the arrow to the top-right of the Layers palette and selecting Duplicate Layer from the list of options **A**. Set its Blending mode to Multiply. Select All of the background layer and delete the image. Use the Paint Bucket to fill in the background.

2 Select the Brush tool and, from the default brush set, select the Soft Round 21 pixels. You access the brushes by clicking on the small arrow next to the diameter of the current brush. Open the Brushes tab towards the right of the Options palette. From the Shape

ON THE DISC

You'll find all the files you need for this Insider Info (sketch.jpg, sketch_final.psd) on Disc A.

OUR EXPERT Sam Gibbey

Dynamics menu, boost the Size Jitter to 56 per cent. From the Scattering menu, set the Scatter to around 400 per cent **B** and Count to 2.

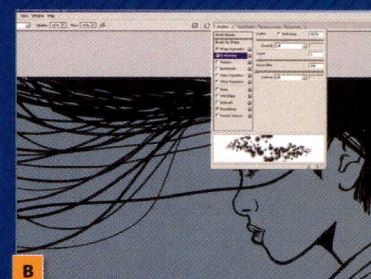
3 Create a new layer between the background and the black-and-white drawing. Select a fleshy colour and paint the face. Deliberately allow some speckles to overlap the edge, but don't worry about leaving gaps inside the face. Go to Layer>Layer Style>Outer Glow and set the Blend mode to Normal. Set Opacity at 100 per cent and the colour to match the face **C**. Keep the Spread at 0 per cent, but put Size up to approximately 60 pixels. Press OK.

4 Create another new layer, turn off the brush Scattering and reduce the Size Jitter from the Shape Dynamics menu back down to 0. Add single-tone highlights and shadows to the face, along with some lipstick and colour on the clothing. On another new layer, put the Scattering and Shape Dynamics back on and paint a mass of dots in a mid-green tone. Set the Layer Blending mode to Linear Dodge, and add an Outer Glow Layer Style, as before **D**.

5 Go to Filter>Blur>Radial Blur to bring up this menu box. Set Blur Method to Zoom and the Amount to 48. Set the Blur Centre to the right of the



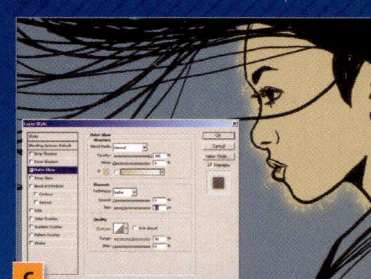
A



B

canvas, as shown **E**. Press OK to render the blur. Repeat the process a few times, experimenting with different colours and Blending modes on separate layers. Keep the blur centre the same, although you can change the amount of blur.

6 With a relatively small brush, add a little depth to the hair using brown tones, painting long streaks that follow the filaments across the screen. Start with light tones and gradually overlay them with darker tones until you're using black again, just allowing some of the browns to show through **F**.

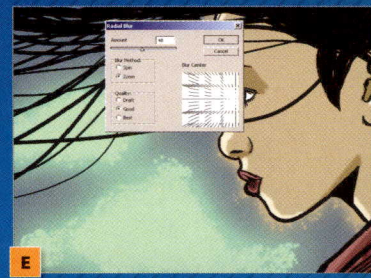


C

7 Having each element on a separate layer makes it much easier to play with the colours once you're satisfied with the basic composition **G**. You can do this by using Layer Styles, adjusting colour levels from the options in the Image>Adjustments menu, and also by changing the Blending modes of the layers you already have. Stand back and take a look at what you've achieved. Quick doesn't always have to be sloppy; sometimes it's just the nudge you need to pursue a different creative path. ■



D



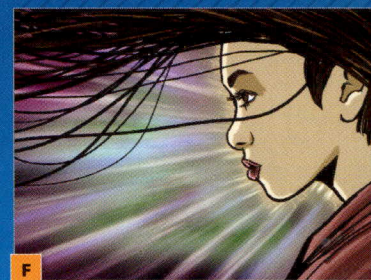
E

Sketch appeal

Kozyndan (www.kozyndan.com) are the masters at turning their original drawings into distinctive illustrations. Be sure to take a look at their incredibly detailed panoramas and see how the pencil strokes are still visible in the finished works. Remember, the techniques outlined in this tutorial aren't all about bringing a simple sketch to life – Kozyndan's work reveals that you can create a unique kind of artwork from such material. So let your imagination run free. Who knows where you might end up?



F



G

The beauty of Bridge

Whether you're editing metadata, synchronising camera Raw settings or applying keywords, Bridge's powerful file selection and organisational capabilities will massively improve your workflow

PART TWO: Organisation

More selections shortcuts

LEFT/RIGHT ARROW Selects the thumbnail to the left/right
SHIFT+LEFT/RIGHT ARROW Adds the thumbnail to the left/right of the current selection
HOME Selects the first thumbnail
END Selects the last thumbnail

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a Senior Graphic Designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundry.net/morris/>).

Back in part one of our four-part series dedicated to *Bridge*, we covered the main interface in some detail, discussing its various panels (Favorites, Folders, Preview, Metadata and Keywords), View modes (Thumbnails, Filmstrip, Details, Versions and Alternates) and the Toolbar.

In part two, we're going to explore the many tools and options available for selecting, ranking, labelling and organising your media. *Bridge* puts a lot of power at your fingertips, once you know how to use it...

Selecting

Selecting files in *Bridge* is as easy as selecting files in Finder (Mac) or Explorer (Windows) – and it uses the same keyboard shortcuts. You simply click on a

thumbnail to select an image, Cmd/Ctrl+click to select/deselect non-contiguous files, Shift+click (or Shift+arrow keys) to select/unselect contiguous files, and/or click within the content area and drag out a marquee/lasso to select multiple files.

In addition, there are several selection commands accessible via the Edit menu (or keyboard shortcuts shown). They are Select All (Cmd/Ctrl+A), Select Labelled (Cmd/Ctrl+Opt/Alt+L), Select Unlabelled (Cmd/Ctrl+Opt/Alt+Shift+L), Invert Selection (Cmd/Ctrl+Shift+I) and Deselect All (Cmd/Ctrl+Shift+A).

Note that you can also deselect all files simply by clicking on an empty region of the content area.

Filtering

You can further refine your selections by filtering images/documents using the Filter drop-down on the Toolbar (labelled Unfiltered when no filter is activated). You can filter out images by rating ("x" or more stars, or no rating at all) and/or by label (a specific label, any label, or no

Command and conquer

OPTIONAL CMD/CTRL By default, the keyboard shortcuts for applying ratings and labels include the Cmd/Ctrl key (e.g., Cmd/Ctrl+0-9), but by turning off the option entitled "Require the Command (Control) Key to Apply Labels and Ratings" (Bridge/Edit>Preferences>Labels), you need only press the numerical keys to apply ratings and labels. Unfortunately, this option isn't respected by the Camera Raw dialog, which always requires use of Cmd/Ctrl.

label at all – see "Custom labels"). Most of the filters in the Filter drop-down have keyboard shortcuts, and it really pays to learn them. For example, to quickly filter all yellow-labelled images that have a rating of four or more stars, you'd simply press Cmd/Ctrl+Opt/Alt+7, 4. To turn off the filters and re-reveal all thumbnails again, you'd press Cmd/Ctrl+Opt/Alt+A.

If that's still not granular enough for you, the View menu also has commands for filtering by Hidden Files, Folders, All Files, Graphic Files Only, Camera Raw Files Only and Vector Files Only.

Sorting

There are two methods of sorting in *Bridge*: automatic and manual. Both work in any of the four View modes, so it doesn't matter which one you're in.

The automatic Sort options are accessed via the Sort submenu of either the Ctrl/right-click Context menu or the application View menu. There are nearly a dozen Sort options, including sort by Filename, Date Created, Label, Rating, etc.

To manually sort files and folders, simply drag the selected thumbnail(s) to a new location in the content area. A blue divider bar will appear between thumbnails to indicate the insert

location. Just be careful not to drop the selection over another folder, because this will move them into that folder.

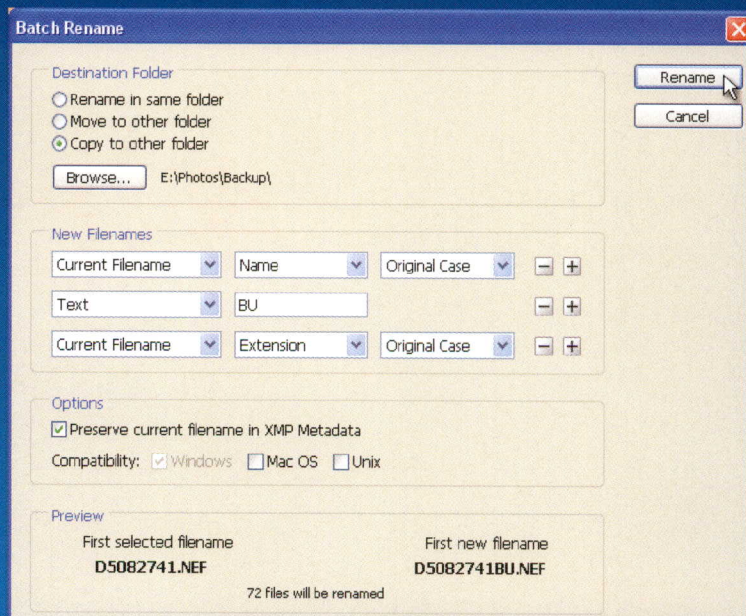
Manual sorts are remembered (stored in a hidden file called ".BridgeSort") for all folders and can be restored at any time by simply choosing Manually from the bottom of the Sort submenu.

Also note that both manual and automatic sorts can be arranged in ascending/descending order by enabling/disabling Ascending Order.

Ratings and Labels

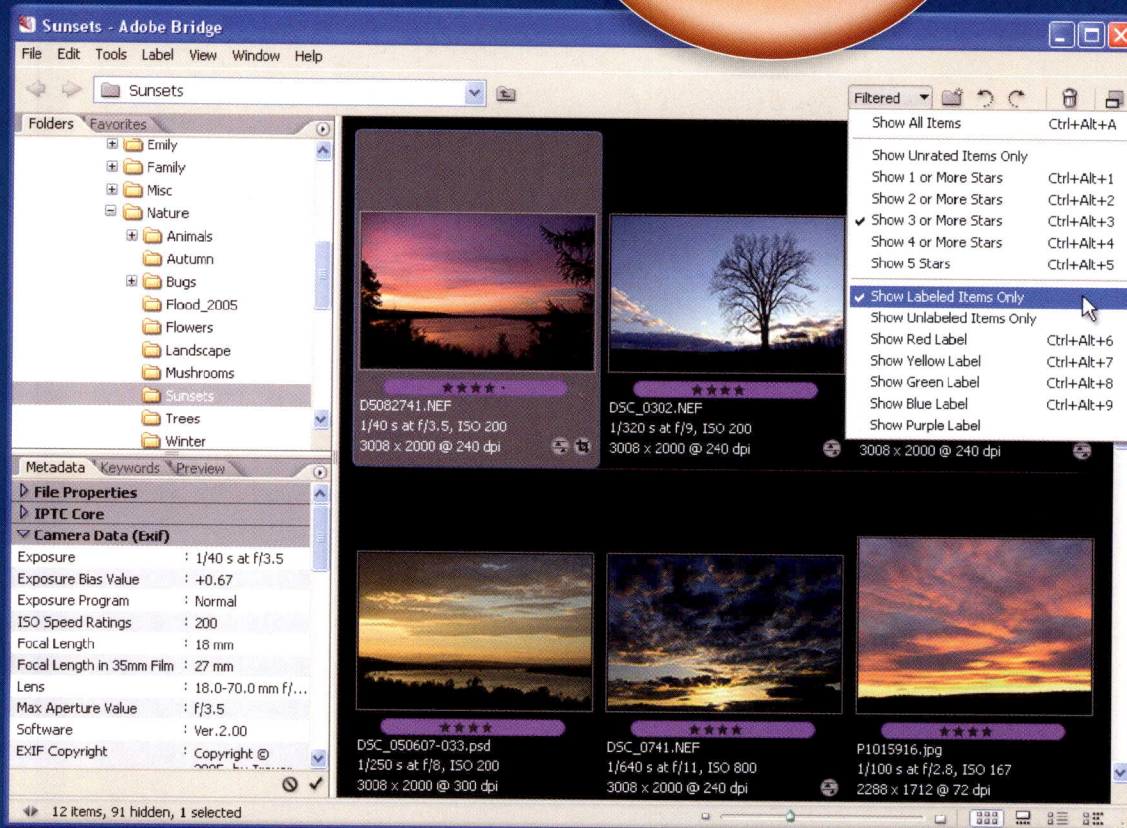
While the former File Browser had only simple binary flagging capabilities, with *Bridge* you can apply any of five different coloured labels (see "Custom labels") to your media. To label all selected images, choose a colour from the Label menu (either from the Application menus or Context menu), or use the relevant keyboard shortcut (Cmd/Ctrl+6-9). Sadly, there are no shortcuts for the purple label and "No Label" options.

In addition to labels, images can also have a star rating, from one to five (or zero). As with aforementioned labels, ratings are applied via the Label menus or equivalent keyboard shortcuts (Cmd/Ctrl+1-5; Cmd/Ctrl+0 for no rating). To



BATCH RENAME: This command is so versatile – and yet so simple to use – that you can even use it to create backups of your digital photographs.

"USE THE FILTER DROP-DOWN ON THE TOOLBAR TO REFINE YOUR SELECTIONS"



FAST FILE FILTERS: Bridge's excellent filtering capabilities make the selecting of files extremely quick and easy.

increase or decrease a rating by one star, press Cmd/Ctrl+period or Cmd/Ctrl+comma, respectively.

Note that when the View mode is set to either Thumbnails or Filmstrip, you'll see five bullets under selected thumbnails (just above the filename). Clicking on a bullet applies the equivalent ratings, while dragging over a bullet will increase/decrease the ratings. Clicking the "No" icon (the circle with a line through it) will clear the ratings for

all selected images. You can even apply ratings and labels from within the Camera Raw dialog and Slideshow mode by pressing the relevant keyboard shortcuts (or thumbnail bullets when editing multiple images in Camera Raw). However, you can't rate or label an image when it's open inside *Photoshop*.

Renaming

As with so many things in *Bridge*, there are several ways to rename the currently

selected file. The quickest way is to press F2 or click on the filename (below or to the right of the thumbnail, depending on the View mode you're in), but there's also a Rename command in the Context menu. Note that when in Rename mode, *Bridge* sensibly selects only the filename, not the extension.

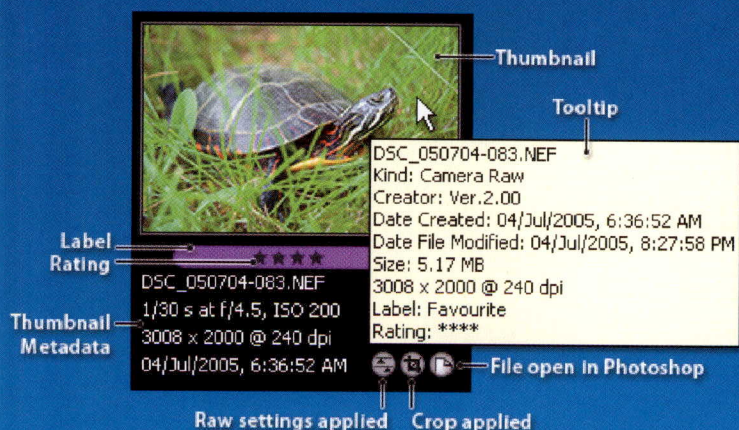
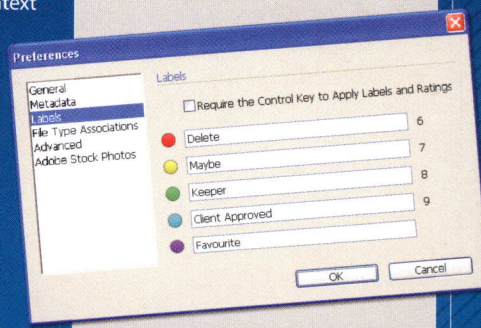
Bridge also has a powerful Batch Rename command for simultaneously renaming (and optionally moving or copying) all selected files. Select Batch Rename from the Tools menu or Context menu (or press Cmd/Ctrl+Opt/Shift+R). The topmost section, Destination Folder, enables you to rename the selected files in place, or move/copy them to the designated folder upon renaming. The New Filenames section is where you define the actual rename pattern (much as you would in *Photoshop*'s Batch or Droplet dialogs). Below that, in the Options section, you may choose to embed the original filename in the XMP metadata (highly recommended) and toggle filename compatibility for the various operating systems. Finally, the Preview section provides you with a before and after filename preview for the first

What do white labels mean?

Occasionally, when working in *Bridge*, you may encounter white labels. White labels appear for images whose label names do not match those configured in the *Bridge* Preferences dialog. For example, if your *Bridge* configuration uses the default colour names for labels, then an image with a label of "Client Approved" would appear white. (See "Custom labels" for more details.) To see the Label name for the selected image, look in the Metadata panel under File Properties>Label (or choose File>File Info>Advanced>XMP Core Properties>xap:Label).

Custom labels

To add meaning to the labels beyond simple colour names, choose Bridge/Edit>Preferences>Labels and type the desired name beside each colour. For example, you may wish to assign a label of "Delete" for Red, "Unsure" for Yellow, "Keeper" for Green, and so on. Once assigned, your custom label names will be used throughout *Bridge* – in the Label menu, the Filter drop-down and in the Context menu (in the Label submenu).



ANATOMY OF A THUMBNAIL: Thumbnails provide succinct information about each media file, including its applied rating, label, open status and metadata.

selected file, as well as the total number of files that will be renamed.

Next time...

In part three of our four-part analysis of Adobe *Bridge*, we'll show you how to create, manage and apply keywords to your media files with big projects. We'll also show you how to use the application's powerful collections and find tools to better manage and locate your assets. Issue four is on sale Thursday 19 January 2006.

Helpdesk

This issue, more answers to your Photoshop posers, including words of advice on colour sampling, black-and-white photos and making documents from layers

BY KARL FOSTER

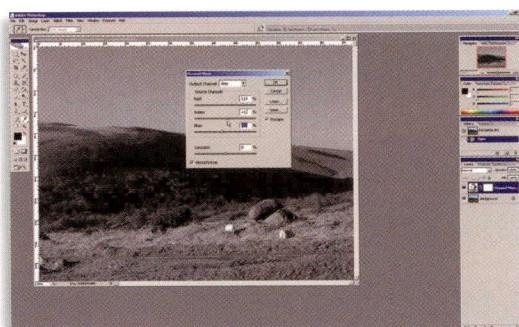
UPGRADE PATH

I've been using *Photoshop 5.5* at work since it was first available and my design director has decided that it's now time to move me to *CS2*. Is *CS2* a whole new, stand-alone application, or is there an upgrade from 5.5? If it's the former, how will that affect my existing plug-ins? I've collected rather a lot over the years and I'd like to be able to use them in *CS2*. Can I simply install the new program to the same folder as 5.5, so I have instant access to the plug-ins?

Cliff Clark, London

Photoshop CS2 is a whole new application, so if you like 5.5 you'll love all the new functionality. What you might not like, though, is the work required to sort out the plug-ins. Installing a new program to the same location as the old is not to be recommended for any program, unless it's a bug-fixing upgrade, or specifically designed not to interfere with existing files.

Also, some older plug-ins are unlikely to work in *CS2*, so you can't merely copy the contents of the plug-ins folder from one application to the other. Which means that simply pointing *CS2*'s additional plug-ins folder at 5.5's isn't an option. Your best bet is to make a list of your most-used plug-ins and visit the developers' websites to see if they've developed *CS2*-compatible versions. Extensis, for example, has a 60 to 90-day policy of catching up with new versions of *Photoshop*. However, you may find that *CS2* already has tools that'll do the same job as the older plug-ins.



Take control of the tonal values in a monochrome image by using a Channel Mixer Adjustment Layer on a colour photo. It's much more flexible than simply converting to Grayscale.

GREY THINKING

I love black-and-white photographs and would like to convert some of my digital photos to mono, because my camera doesn't support black-and-white shooting. I've tried converting them in *Photoshop* via the Grayscale entry in the Adjustments>Mode menu, but the results are disappointing. If I play with Levels and Curves, I can get decent contrast, but the tonal balance looks all wrong. Can you recommend another piece of software or a *Photoshop* plug-in that offers more flexibility?

Sarah Cook, Teignmouth

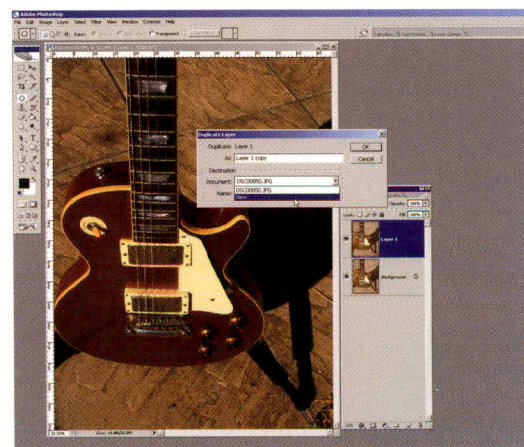
You don't need another application and you don't need a plug-in because there's a handy *Photoshop* technique that'll give you all the control you need. The Grayscale function merely discards all of an image's colour information – and, you're right, the result can look rather flat. Try opening a colour image, create a Channel Mixer Adjustment Layer via Layer>New Adjustment Layer and click on the Monochrome tickbox at the bottom-left of the Mixer's dialog. You'll see that the Output Channel changes to Gray, but you'll still have access to the Red, Green and Blue sliders. By adjusting these, you can tweak the monochromatic tones that relate to the original colour information. If you need more contrast, create a Levels Adjustment Layer above and balance its settings with the Channel Mixer's Adjustment Layer values.

LAYER TIP

As a busy designer, I tend to work with a good many multi-layered *Photoshop* documents, and sometimes I need to quickly extract elements from a number of layers and place them into new documents so that my colleagues can use them. It is, however, rather time-consuming having to create new documents of the right resolution and dimensions to accommodate the individual elements. Can you recommend a *Photoshop* Action or a shortcut that'll speed up the process? Any pointers will be greatly appreciated. I'm running *Photoshop* on a PC.

Jane Harper, Cheltenham

There's a couple of shortcuts you could try. Locate the layer you're aiming to export to the new document, click *Cmd/Ctrl+A* to select the entire layer and *Cmd/Ctrl+C* to copy it. Now press *Cmd/Ctrl+N* to get a New Document dialog with the exact resolution and dimensions of whatever's on the clipboard. All you have to do is click *OK* and *Cmd/Ctrl+V* to paste the image. Alternatively, right-click on the Layer's label area in the Layers palette to bring up the menu and scroll to Duplicate Layers. In the Document window, there's a menu option called New; by selecting it, you can enter a name for the new document. Click *OK* to create it.



It's possible to copy and paste a single layer to a new document without having to create a blank document first.

WEB PHOTOS

I build websites on a freelance basis and have a fair few clients, but some are moaning about the quality of the pictures. I've tried explaining about balancing quality-reducing JPEG compression and bandwidth requirements, but worry that they won't want to use me again. I use Bicubic downsampling in *Photoshop CS2* to get images to the right size and then open them in *ImageReady* to set the JPEG compression. Can you offer any advice on how I can get better, sharper results?

Andrew Adams, London

JPEG compression can make a mess of a good image, and downsampling can result in blurring. Possibly your best solution is to go for Bicubic Sharper in the Image Size dialog and reduce the size of the image in two steps. You'll then sharpen it twice, keeping detail that would otherwise be lost when downsampling. As for compression, about 40 is the lowest setting you should go for, but it depends on the nature of the image. Combine the two techniques to see which one works best for you.

SAMPLING SMARTS

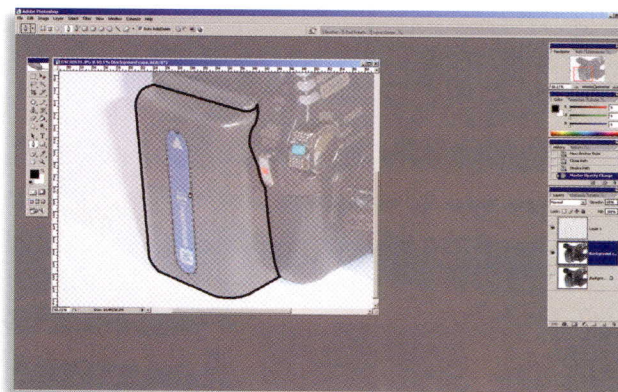
I use *Photoshop CS* with various other programs and need some means of sampling colours from them while working on a design. Obviously, it's important to maintain consistency of colour between documents, so I need to be able to sample the precise colour of, say, a web page background and have it appear as the foreground colour. Until now, I've been taking screengrabs and opening them in *Photoshop*, but if you know of a better method, I'd like to hear it.

Steve Harper, Ipswich

Try this simple ruse: access Eyedropper, then click-and-drag it outside of *Photoshop's* interface. You can then drag it all over the desktop and the colour of anything that falls underneath it will change the foreground colour in *Photoshop*.



Sampling a colour from another application is quick and easy with the Eyedropper. Just click and drag it out of *Photoshop's* workspace.



You can use the Pen tool to establish a vector path, which can then be stroked to create a bold line like this that only delineates key features.

OUTLINE ADVICE

I do a fair bit of illustration work, mainly of hardware products, and want to be able to create detailed, accurate outline drawings. I've tried a number of image-manipulation techniques in an attempt to define the edges of an item, but I'm struggling with them. The main problem is establishing a selection that marches along the significant details of the object. Do you have any advice?

Andrew Kane, Manchester

Try stroking a path. Set the Pencil tool to the desired width, then create a transparent layer above the background and use the Pen tool to establish a vector path along all the key edges, as you would when making a cut-out. Save the path and right-click on its entry in the Paths palette. An entry called Stroke Path now appears. Select it to access a dialog packed with tools. Click OK and the stroke will follow the path exactly.

HEAL MY BRUSH

I've a problem with *Photoshop* that's driving me spare. I use the various re-touching tools, such as the Clone Stamp, Spot Healing Brush and the like a lot, but every so often the brush turns into a crosshair and I can't work with it. I've tried re-setting it in Preferences under the Painting Cursors bit – and even trashed my Preferences file to see what happens – but the problem recurs. Is this a known issue in *Photoshop CS2*?

Frank Johnson, Birmingham

You'll kick yourself when you read this. Check Caps Lock. If you've inadvertently activated it, then the cursor will turn into a crosshair. It's common enough for those who like to use a lot of key commands to accidentally hit Caps Lock when aiming for Shift. Hope that helps. ■

HELPDESK

CALL FOR QUESTIONS

Want help with your *Photoshop* problems? Then let our team of experts sort you out.

Send your emails to us at:

dan.goodleff@highburygroup.com

Remember to specify whether you are using a PC or Mac and the version number of your edition of *Photoshop*.

Cut-out techniques

There are several ways to cut out an object or a figure in Photoshop – and they don't always involve the Magic Wand tool. Time to practise your skills on our gun-toting cowboy...



ON THE DISC

You'll find all the files you need to complete this workshop (cowboy_bck.jpg and cowboy.jpg) on the cover CD. The finished .psd file (cowboy_cutouts.psd) is also included for reference purposes.

OUR EXPERT

Sam Gilbey

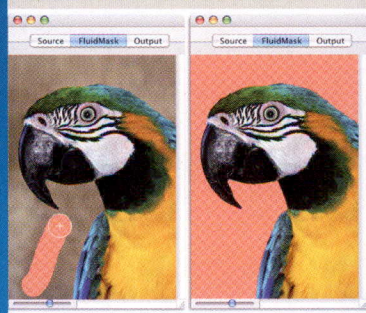
Sam Gilbey is a freelance graphic designer and illustrator whose client list includes Weetabix, The British Museum and Motorola. You can find further examples of his work at www.personalspaceinvaders.co.uk. He is also a Senior Editor for popular web portal www.pixelsurgeon.com

Flexibility continues to be one of Photoshop's key strengths – but with so many ways to achieve a given effect beginners are often at a loss as to which tool or technique to use. There's no easy solution, of course – experience is what counts. The trick is to master all the different options, then apply the one that's most appropriate to ensure optimum results.

Note that you can apply the following techniques to your own source material if you like, but we thought we'd go with a cowboy theme to spice things up a bit. Must have been all that talk of lassos, magnetic or otherwise...

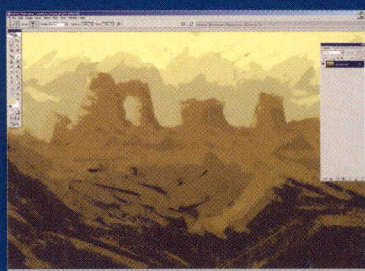
An alternative...

Fluid Mask, a third-party plug-in by Vertus that intelligently automates the cutting-out process, could save you time and money when it comes to cutting out, well, pretty much anything, really. It costs £179 (with free upgrades for 12 months). For details, visit www.vertustech.com.



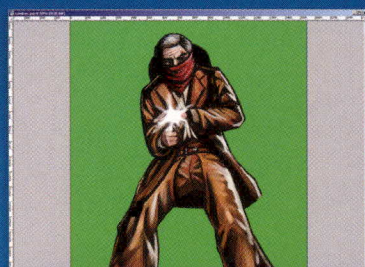
1 Add Wild West backdrop

Open the file called "cowboy_bck.jpg", provided on Disc A. It's a fairly abstract illustration of a prairie, with a limited colour range. You're going to paste your cut-outs on top of this, although you can, of course, use another background if you prefer.



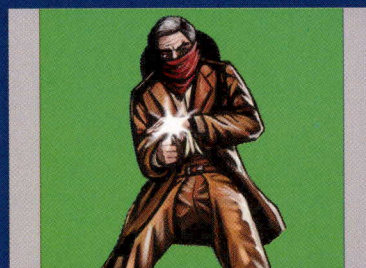
2 Test the gunslinger

Now open "cowboy.jpg", also provided on Disc A. We're going to use this image to demonstrate the different ways you can cut shapes out in Photoshop. When an image is on a contrasting flat background such as this, the Magic Wand is normally the best option.



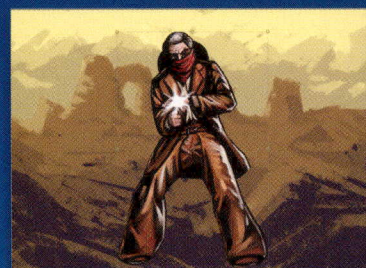
3 Select the Magic Wand

Make sure you have the Tools palette open (go to Window>Tools if you don't) and select the Magic Wand tool, which is the second icon down the right-hand side of the palette. Check the Options palette at the top of the screen for the current settings. Ensure that the Anti-alias box is checked and that Tolerance is set to 32. Click anywhere on the green to select it all.



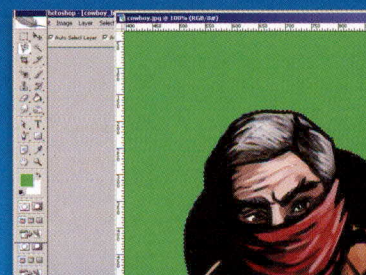
4 Invert selection and paste

To select the actual cowboy, go to Select>Inverse. Now copy the selection, return to the background image and paste the cowboy on top of it. Move him to the centre. So far, so straightforward. Now let's try something a little different...



5 Try the Magnetic Lasso

It's the one thing that cowboys always wished they had: a Magnetic Lasso. By default, the Polygonal Lasso is the second icon down on the left-hand side of the Tools palette. Click on it to reveal a menu of alternatives, then select the Magnetic Lasso. Set its Width to 10 pixels, Edge Contrast to 10 per cent and Frequency to 57. Now draw around the edge of the cowboy and see how the lasso snaps and bends into shape.



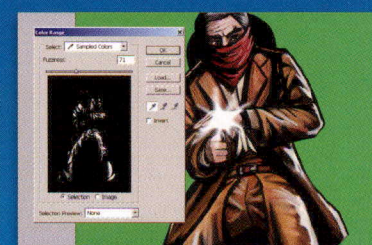
6 Create cowboy clones

Remember that you can press Backspace/Delete to undo any anchor points that are out of place, and tweak the Frequency if you want to place a different number of points. Note that if you're zoomed into an image and are using the Magnetic Lasso, you can't use the arrows to scroll around. Combining smaller regions is the key. Press Return/Enter to close an area, move the canvas position, then hold Shift to add another area. Paste the new cowboy behind (and to the right of) the first, scaling him down to 85 per cent.



7 Select using Color Ranges

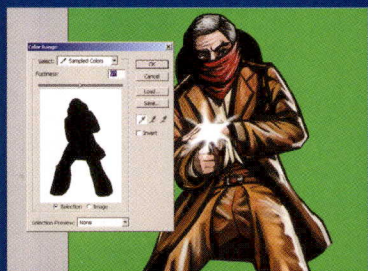
All of the above techniques are useful in different circumstances. With this workshop, though, the colour of our background is very different to that of our objects, so we can turn a Color Range into a selection, too. Go to Select>Color Range to bring up a menu above the canvas. Set the drop-down to Sampled Colors, then try clicking on one of cowboy's brown tones. Increase the Fuzziness and you'll see more of the cowboy appear in white, which is what will be selected.





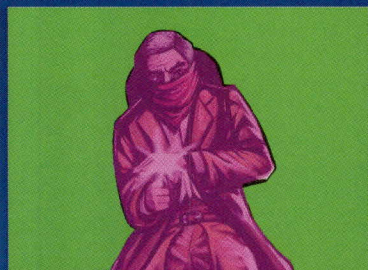
8 Cut out and keep

Now use the Colour Picker to select the green background. Set Fuzziness to around 100 and, once you're ready, press OK. Go to Select>Inverse and copy and paste the cowboy over the background, to the left of (and behind) the first. Scale him down to 85 per cent.



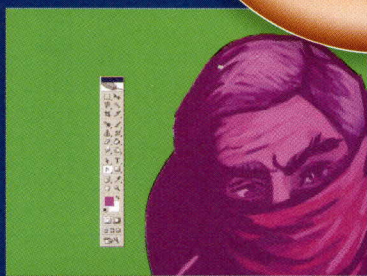
9 Master a Pen technique

When you want to exercise precise control over the shape you're cutting out of, the Pen tools are your best choice. After selecting a suitable contrasting colour, use the Pen (ninth tool down on the left-hand side of the Tools palette) to quickly make a number of points all around the cowboy.



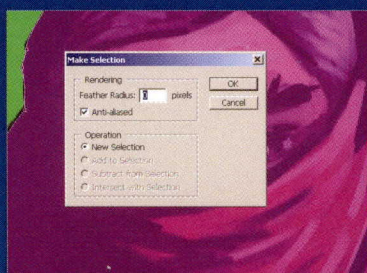
10 Making more precise adjustments

Once you've created an approximate shape, reduce the Opacity of the layer so that you can see through to the image underneath. Now click the Pen tool icon to reveal more options. Use the Convert Point tool to transform the angular points into curves, then the tool above, the Direct Selection tool, to manipulate the curves. Add points with the Add Anchor Point tool. Once you've finished, ensure that the shape is selected and go to the Paths palette. Click the arrow to the top-right of the palette and select Make Selection from the drop-down.



11 Time to make your selection, please

In the Make Selection menu, keep the Feather Radius at 0 pixels and ensure that the Anti-aliased box is checked. Click OK to make the selection. Be sure to select the bottom layer with the cowboy, before copying and pasting him onto the main image. Put him on the far right-hand side, scaling him down and slotting him in behind his neighbours.



12 Quick on the draw?

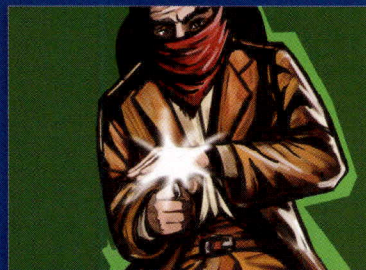
If you rate your freehand brush skills, use the Polygonal Lasso to draw a crude selection around the cowboy. Towards the bottom-right of the Tools palette, directly beneath the Colour squares, you'll see the "Edit in Quick Mask Mode" button. Click this and you'll see the colours change to black and white; the area outside your selection is now dark.



13 Hung, drawn and quartered

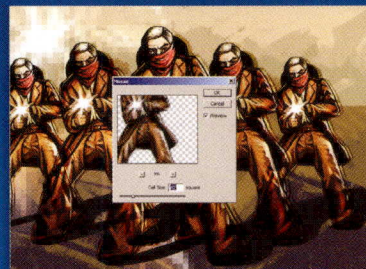
With an appropriately sized brush, paint with black to edit the mask, so that it follows the outer contours of the cowboy. Toggle back and forth between Quick Mask

and Normal mode by pressing Q. If you've made a mistake with your selection, go back to Quick Mask mode and paint with white to increase the selection. Once you're happy, copy and paste this final cowboy onto the left-hand side of the main image.



14 Turning cowboys 8-bit

Set the cowboys' Blending mode to Hard Light, duplicate each one and, on the lower version, apply a Mosaic filter (Filter>Pixelate>Mosaic). Set the Blending mode of these copies to Overlay. Now scale one of the cowboys up large in the background, with the Blending mode set to Screen and apply a Mosaic filter with a square size of 42. Make an additional copy of the cowboys, merge them, apply a Color Overlay>Layer Style and distort to create a stylised shadow.



15 A final colour adjustment

Duplicate the background layer and set the copy as the top layer. Set the Blending mode to Color and reduce Layer Opacity to around 30 per cent. Now go to Image>Adjustments>Hue/Saturation and adjust the settings until you've added depth to the colour. Here we've pushed it towards a strong pink.



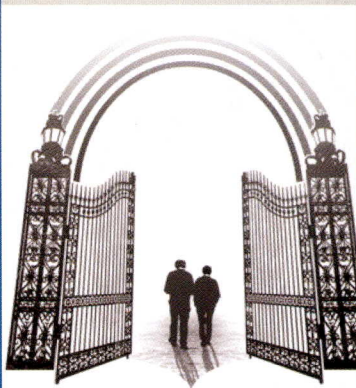
Cutting corners

Of course, cut-outs don't always need to be perfect, and sometimes you can achieve a great look just by, well, cutting a few of those corners. Have a look at the loose work of Darren Firth at www.keepsmesane.co.uk to see the art of the untidy cut-out used masterfully.



Crisp cut-outs

Once you've made your cut-outs, what you choose to do with them is entirely up to you – take a look at the striking illustration work of John McFaul (www.mcfaul.biz), for instance. Crisp cut-out shapes filled with flat colour add a strong visual counterpoint to the layers of texture and detail used elsewhere.





1 Composing the scene

Good composition is vital for a successful montage, as it can really make or break a picture. One way of making a montage look more realistic is to ensure that your character interacts with the background. Open *Photoshop* and import *Piccadilly.jpg*, provided on Disc A. This image is a great background starting point, because it has lots of scope for tweaking fine detail.



2 Someone call a taxi?

Now to add our first element to the scene. Open up *taxi.jpg*, and, using the Bézier Pen tool, draw a closed path around the edges of the vehicle. Once complete, your shape will be available as a work path from the Paths palette. Using the shortcut icons at the foot of the palette, convert the path into a selection. To add interest and perspective, cut around the railings, too.



WORKING WITH SCALE

Recreate that fifties schlock-horror look with our photo-realistic "Attack Of The Giant Toddler" montage



ON THE DISC

You'll find all the files you need to complete this tutorial (*Piccadilly.jpg*, *New Sky.jpg*, *Taxi.jpg*, *Bus.jpg* and *Little Cherub.jpg*) on Disc A.



OUR EXPERT Rhys Davies

With more than eight years' digital design experience behind him, multimedia master Rhys Davies has cultivated an in-depth knowledge of countless creative applications. Despite such a wide area of expertise, he still firmly rates *Photoshop* as one of, if not the, most adaptable design tool out there.

People often comment that young Nathan is too big for his age, but in his mind he's not nearly big enough...

And who are we to argue? Although the camera may never lie, *Photoshop* is more than capable of bending the truth, and Nathan's transformation here will provide a good exercise in working with scale.

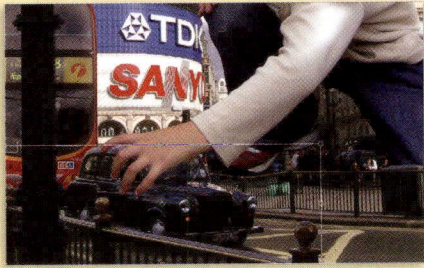
Inspired, no doubt, by the distant sound of Rick Moranis calling, "Honey, I blew up the baby," this tutorial aims to demonstrate how controlled image-manipulation and montage work can help you create a real-world toyset for our over-sized

cherub. We'll run through how to extract Nathan from his original image, bring him into the background image (here, *Piccadilly Circus*) and make adjustments to ensure the results look as realistic and seamless as possible.

Perspective, depth of field and lighting all play a part in any successful montage. Feel free to apply the following techniques to your own imagery, of course, but do your best to use shots that work well together. Be consistent: look for images that share similar perspectives and/or lighting conditions – like our cover CD files.

3 Drive through

Once the path is selected, drag the taxi on its layer over the background Piccadilly image. Position the layer to the bottom-left. It may need slightly enlarging with the help of the Free Transform tool. For now, though, it's better to leave the resizing until more of the composition is in place, because this will help you judge perspective and scale more accurately.



4 A bus ride

Open up bus.jpg and, using the Bézier Pen tool, draw around the main image. Save the path and make it a selection. Now when you load it, a marquee selection is visible instead of a pen stroke. This enables you to drag the new cut out from its layer and onto another image.



5 Here comes trouble

Now to cut out the child. Open the file called nathan.jpg and, using the Bézier Pen, draw around his body up to the neck. You're going to focus on the finer detail of his hair later; for now, just cut him out roughly, leaving a fair amount of extra space around the head area.



6 A close shave

Unless you spend an excessive amount of time creating the original path, chances are you'll end up with a selection that looks too angular. To get around this, add a touch of feathering to the selection and things will improve immediately. Once you've dragged the child onto the background, use a large brush on Erase mode to soften its edges. Set brush size to 320, Opacity to 50 and adjust Blurriness accordingly.



7 Honey, I blew up the kid

To transfer the image onto the background, select the new path you've created and load the path as a selection. With the selection active, copy and paste the child into the background image to create its own layer. Choose the Move tool and check the "Show Bounding Box" feature on the Options bar. Select Edit>Transform>Scale and, holding down the Shift key, click and drag the corner point of the bounding box to proportionally scale the image into place.



8 Reach for the sky

Now to enlarge the canvas so it can accommodate the child's bigger dimensions. Via Image>Canvas, set the anchor point as the base of the picture, then change Height to 28cm and hit OK. This will extend the canvas upwards.



Transform!

A successful photo-montage combines images from many sources, but the real trick is to make these images fit in with the rest of the picture. Distorting and modifying images is key, and, for a truly seamless composition, re-scaling elements is important, too. To scale and produce complex perspective distortions, the most effective and accurate tool to use is Free Transform. With this, you can suitably match objects with your background. Holding the Shift key down as you drag the corner handle constrains the proportions of the object layer, which is ideal when you want to make the layer bigger or smaller, but don't want to change its shape. Scaling by dragging a handle will pin the transformation to the opposite corner or side-handle. By holding Alt/Option as you drag, you scale around the centre-marker instead. This marker is the point around which each transformation takes place.

9 Deleting the sky

Select the Magic Wand tool and set a high tolerance level with the tool's contextual Options bar. Now, holding the Shift key down to add to your selection, click around the sky to get a reasonable coverage, but focus your attention on the two main roof lines to the left and right of our young adventurer, as he shields the central line of sight from view. Once you're happy with your selection, hit Delete.



10 Setting the scene

With the old sky now removed, open new sky.jpg and paste it onto a new layer in our scene. Using the Transform tool, extend the sky to cover the dimensions of the picture, positioning it as the bottom layer of the document. Colour needs to be muted slightly, so, with a few tweaks in the Levels dialog, increase both the magenta and black tones, while dropping cyan. Lower Brightness by no more than 10 per cent and, to bring out the clouds, raise Contrast a tad.



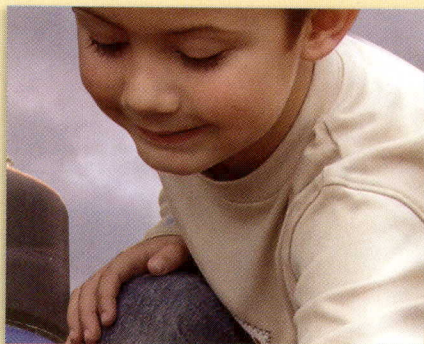
11 Extending your reach

Now to adjust the angle of the child's hand. Duplicate the child layer and use the Polygon Lasso to select then erase everything but the hand. Using Free Transform, rotate the hand clockwise to extend the duplicate from fingertips to floor, effectively generating more of a gap between the grasping hand and the taxi.



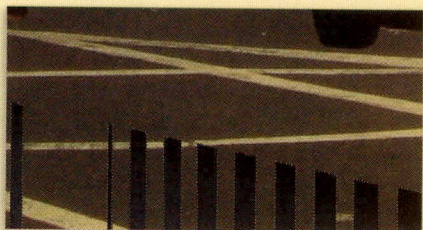
12 Shed some light

The light source on the boy slightly conflicts with the background. We need to variously darken and lighten this layer to ensure Nathan sits in the scene better. To do this, simply duplicate the child layer and use the Burn tool to darken the area to the left of the leading hand, and the Dodge tool to lighten the back of the child and the top of his trailing leg. Now change the Layers Blend mode to Multiply.



13 Fun in the foreground

To preserve the taxi's original shadow, draw a path around the gaps in the railings. With the taxi layer selected, duplicate this selection to a new layer, then, with the layer highlighted, switch the visibility of the taxi layer and, using the Eraser tool set to a large head size of around 300 and with the Opacity of around 20 per cent, gradually stroke upwards from the bottom of this selected area. To further enhance the blend, switch Layer mode to Multiply.

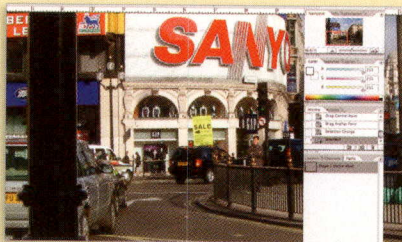


Seamless outlines

Unless you spend an excessive amount of time creating the original path, chances are that you'll end up with a selection that looks too cut-out. Often when zooming in on a picture, you can see a white edge around the image that can make a composition look unnatural. To make things look much more natural, use the shortcut icon at the foot of the Paths palette – this turns the relevant path into a selection – then expand the selection by one pixel. Now inverse the selection and hit Delete to fill it with white. This drops the selection beneath the pixels. The path itself hasn't changed – it's now one pixel inside the objects perimeter – but now when you want to make that path into a selection and place it on a different background, there's no white edge. You'll still need to fine-tune the points, but once you've done that your shape will be available as a work path from the Paths palette.

14 Polar extremes

The lamppost in the foreground needs to be extended upwards now that the canvas is larger. Select a decent-sized area of the lamppost with the Marquee tool, then copy it to a new layer by pressing Cmd/Ctrl+J. Nudge the new layer upwards into position using the Arrow tool. Keep repeating this process until the pole reaches the top of the canvas.



15 Time well spent

To see the child's leg through the bars on the railings, you need to use the Bézier Pen to draw carefully around the outline, as shown. Afterwards, copy the selection on to a new layer by highlighting the selection and pressing Cmd/Ctrl+V. Now select between the bars by highlighting those areas on the path and deleting them from the layer. This process takes time, but the results are worth it.



16 Seeing is believing

Adding the reflection of the child's hand in the taxi is a simple yet effective way to add realism. Duplicate the layer of the hand and offset it down and to the right of the original. Drop its Opacity to around 70 per cent and change the Layer Blend mode to Multiply. Now use the Pen or Eraser tool to zoom right in and remove any reflections that lie outside the edge of the taxi.



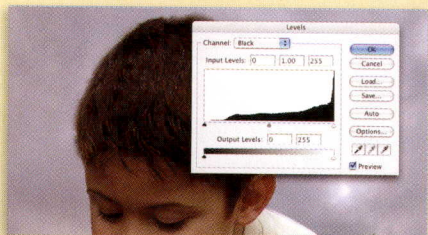
17 The feather effect

For a more unified look, create a soft-edges effect around all the elements. Go to Select and hit Load Selection. Inverse the selection and specify the Feather level. Cut the selection to reveal a softer contour and repeat for other objects, altering the feather level to suit.



18 A little too flushed

To better blend the child into his environment, we need to tone down those pinky tones on his face and hand. In the Levels palette, set the Edit channel to red and drag the Saturation slider left until the red sections blend down to the surrounding tones. You don't need to drag it far; a setting of -15 should be sufficient.



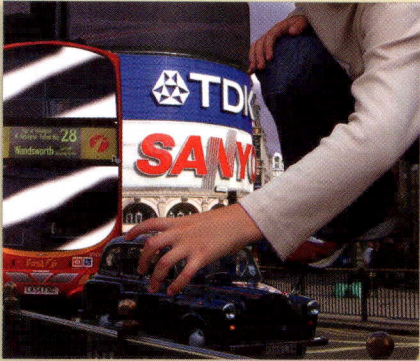
19 Natural light

To give the impression that all the elements belong to the same scene, it's a good idea to adjust the lighting conditions. Choose Filter>Render>Lighting Effects. Select the layer with the child and simulate a 45-degree original light source. Fix the exposure by adjusting the Levels (Image>Adjust>Levels) so that the light and shadow areas are more defined. With the CMYK option selected, choose black from the drop-down menu and drag the two end arrows on the slider inwards to the start points of the histogram. Once you're done, hit OK.



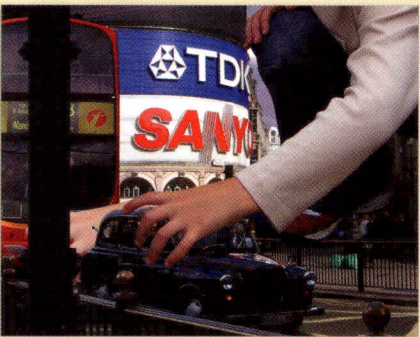
20 Tinted windows

Draw a path around the bus's windscreen and convert to a selection. Create a new layer (Cmd/Ctrl+V), fill it with a dark blue and knock its Opacity down to 20 per cent. Set this Layer mode to Darken. Go back and select the path again, create a new layer underneath and, using a large soft brush, paint four white stripes across the windscreen at 45-degree angles, about a brush width each apart. Set the Blend mode to Normal and Opacity to 30 per cent.



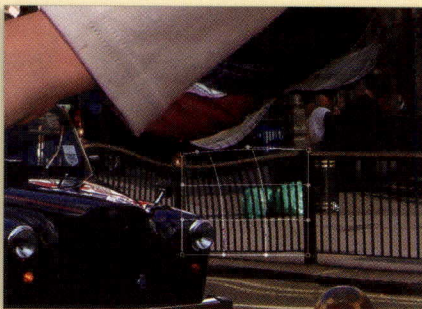
21 Second hand

Duplicate the layer showing the reflection of the child's hand. Position it so that it's located at the lower bottom-half of the windscreen and change the Layer Blending mode to Multiply. Use the Transform tool to scale it down to about 80 per cent, to give an appropriate sense of distance from the hand. Now revert back to the path of the bus windscreen and make the path a selection. Once the path is selected, invert it and hit Delete.



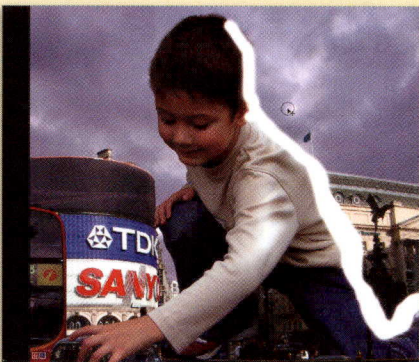
22 Bending the bar

Now to add extra impact, draw a marquee around the railings below the child's foot and duplicate them onto a separate layer. Split this section up, so that each half of the railing is on its own layer, with the break along the upright pole to hide the split. Selecting each layer in turn, choose Edit>Transform>Warp and, with some careful adjustments, use the Mesh to distort the railings to meet the giant foot, to create the impression of impact.



23 Sunny delight

Now to add some highlights to our towering child, to indicate the natural sunlight of the original scene. Create a new layer and select a brush of around 80 pixels. Paint a white stripe from the back of the child's head down his back. Apply a Gaussian Blur of around 20 pixels, then, using the Magic Wand tool, highlight the background on the child layer and hit Delete to remove the excess blur. Where applicable, drop the Opacity to around 10 per cent to suit. This should add a suitably sun-kissed effect.



24 Spreading the light

Using a similar technique, this time setting the Gaussian Blur to 10 pixels, paint along the roof lines of the buildings and any other bits that are likely to catch the sun's rays, bearing in mind that the light is coming from the right.



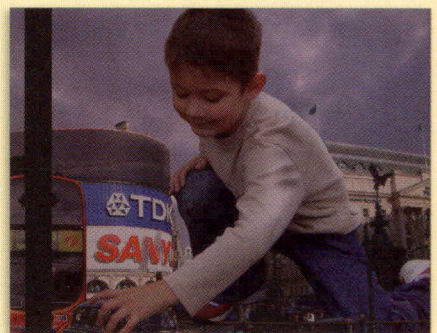
25 Blending in

To highlight and make darker tones/shadows more obvious, duplicate the child and the bus layers. On the top layer of each one, set the Layer Blend mode to Multiply and lower the Opacity on the child to 60 per cent and on the bus 40 per cent. This will increase and enhance the darker tones underneath, making everything look much more natural.



26 Environmental lighting

Colourising the scene with a universal Layer Blend mode will set the final mood. Layer interaction may involve altering the Blending mode to allow the underlying texture to show through, or selectively hiding parts of the layer, depending on its brightness values. First, create a new layer. Now fill it with a dark grey, change the Blend mode to Saturation and lower the Opacity to 25 per cent. This draws out the background reds and brings the elements closer together. ■



Shady dealings

Shadows are the key to placing objects within the scene. Without shadows, images can look unconvincing and unnatural. Even the subtlest suggestion of a shadow can make a composition spring into life. Whether it's a flicker of light from a candle or the glow of a street lamp, visible light adds a real sense of interest to a scene. Shadows on the ground are one of the easiest to recreate in *Photoshop*. Shadows created directly from existing elements are more often both easier to create and more convincing to the eye. Shadows should be blurred and the further the shadow from the object, the softer its timbre should be. A good trick here is to make either a Layer mode for the shadow, or at least a selection path, and use the Gradient tool from dark to transparent, with the darkest part nearest the object.



DESIGN A WEB INTERFACE

Anyone with Photoshop CS2 can design a website, but to design a truly successful interface requires attention to detail and a good understanding of your target audience



ON THE DISC

You'll find the WebInterface_Final.psd, featuring all the elements used in this tutorial, on Disc A. Explore this file to see how you can best structure your own interface. Feel free to use any parts within the .psd that you feel would be useful.

OUR EXPERT **Trevor Morris**

There are few things more challenging than sitting down in front of a blank canvas and designing a web-based interface completely from scratch. But talk to fellow experts in the field and you'll soon learn an important lesson: successful design comes down to intelligently answering just a few basic questions.

Who is your target audience? After all, designing a trendy high-resolution site with a small point size and lots of *Flash* work would be inappropriate for, say, senior citizens. How you answer this question will help you make crucial

decisions regarding your site's usability and accessibility requirements.

How will the site look and feel? Are there specific requirements or preferences with regards to colour, fonts, layout, etc.? The best approach is to develop a style guide that clearly defines not only the aesthetics, but also the treatments associated with such things as the bodytext, titles, header and footer, bullets, tables, and so on. If the site is for a company or organisation, perhaps they already have a brand, a logo and/or some marketing material you can use as a reference.

What is the purpose of the site? If the site is a corporate homepage, it may have significantly different requirements with regards to the interface, navigation and support features (e.g., language options) than, say, a blog (personal weblog) or portfolio.

What technologies are required to build, host and maintain the site? With so many acronyms in web design (XHTML, XML, PHP, ASP, etc.), you need to ensure that you've selected the right development tools/environments to facilitate deployment and site maintenance. Also consider whether any third-party plug-ins will be required. Some of your site visitors might be intimidated by the notion of installing plug-ins, while others may not see the value. And don't forget to test your site on as many browsers and platforms as you can.

These are just a few examples of the questions you should ask yourself before you start work on

your design. The more effort you put into the initial planning, the more likely it is that you'll end up producing a successful site.

Design time

With all of the logistics worked out, it's finally "design time." For the purposes of this workshop, you'll be designing a relatively simple, but elegant-looking interface, suitable for a personal homepage or blog. (Of course, you can create a more complex design if you wish – the techniques explained here are still relevant.)

At the top of the site is a decorative banner that uniquely identifies the site and promotes its name/brand. Quite often, the banner also serves as a "home button" and may incorporate such features as a search facility, a site map, and so forth. Immediately below the banner, you'll see the site's primary navigation buttons: in this case, a series of stylish tabs used to navigate between five main categories. Given the complexity of your site, and/or the volume of information in each category, an alternative and/or secondary form of navigation may be required (e.g., side panel/menu, navigational breadcrumbs, page buttons/links, etc.).

The content area, too, is simple yet elegant. Primary colours include: white (#ffffff) for the background, dark greys (#333333–#4d4d4d) for body text and titles, and red (#990000) for page dividers, icons and other highlights/accents.

At the bottom of the site is a simple footer that includes a standard copyright notice. Other elements commonly placed in the footer include redundant hyperlink-based navigation (in case the graphic-based equivalents aren't accessible), as well as links to privacy and extra copyright information.

By design, all four sections (banner, navigation, content and footer) contain repeatable elements, all of which make the site flexible (or "liquid" in design parlance). This means that the site can accommodate multiple screen-resolutions and hence will be accessible to the widest possible audience (640x480 pixels or greater, in this case).

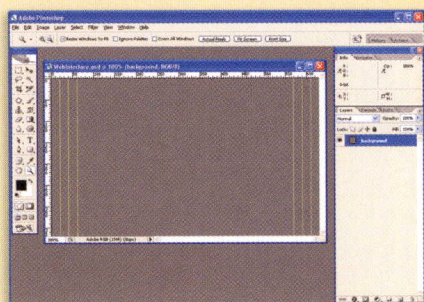
Before we begin

Whenever possible, use non-destructive tools and techniques, such as Smart Objects, Shape Layers, Layer Styles, Adjustment Layers, masks, and so on. This maximises flexibility and ensures easier site maintenance in the future. Also, given the number of layers typically required for a web interface, it's good practice to sensibly name each one and organise them into logical groups.

Finally, while this tutorial uses *Photoshop CS2*, there's nothing demonstrated here that you can't accomplish in *Photoshop 6* or higher (with the exception of Smart Objects, but then these aren't explicitly required).

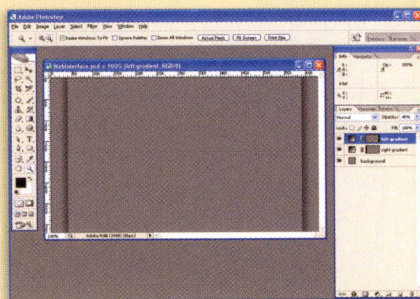
1 A clean slate

Create a new canvas and assign the following values – Width: 630 pixels; Height: 370 pixels; Resolution: 96ppi; Mode: RGB (8-bit) and Contents: Transparent. Add a new 50 per cent grey (#808080) solid fill layer named "background". Use the View>New Guide command to create vertical guides at 20, 40 and 60 pixels, and again at 570, 590 and 610 pixels.



2 Add another dimension

Use the Rectangle (Shape) tool to draw a full-height rectangle between the first and second guides on the left. With black as the foreground colour, choose Layer>Change Layer Content>Gradient and enter the following values – Gradient: Foreground to Transparent, Style: Linear, Angle: 180°. Leave all other parameters at their default values. Use the Move tool to Opt/Alt-drag a duplicate of the gradient to the opposite side of the canvas, between the rightmost set of guides. Double-click on the layer thumbnail (in the Layers palette) and enable the Reverse option to flip the gradient horizontally. With the guides hidden, the canvas should now look like the centre-portion is raised above the background, which is the illusion we're trying to achieve.

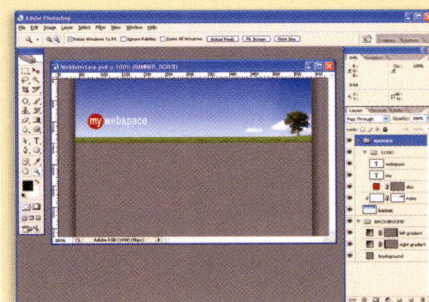


All or nothing

Opt/Alt-click on a group's disclosure icon (the right-facing arrow) to simultaneously collapse or expand the group, as well as all contained sub-groups and Layer Styles. This is a really convenient mechanism for quickly tidying up the Layers palette, or accessing all layers and/or styles that are buried within a nested group.

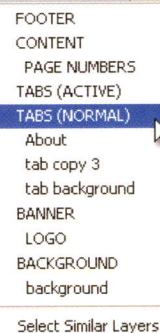
3 Personalise your page

Select all layers in the Layers palette and place them in a group named "BACKGROUND", then create a new group named "BANNER". As stated earlier, the banner should reflect your site's brand/identity. It may consist of (or combine) any of the following: a logo, one or more colours, a pattern, a gradient, a photo, etc. In this case, I'm using a down-sampled digital photograph and then stretched/repeated the left side to fill the minimum width of interface (550 pixels in this case). The "logo" was created with a simple red (#990000) disc and two type layers. To keep things organised, all logo layers have been placed into a sub-group, appropriately named "LOGO".



Good habits

Few would argue that good organisational skills go a long way toward minimising rework and reducing frustration on big projects. When working on documents with many layers – sometimes hundreds – it's essential to name your layers well. Doing this makes it easier to locate particular layers (or groups) in the Layers palette, as well as the Move tool's Layer Context menu (accessed by Ctrl/right-clicking on the document window). As a rule, I also name layers in lower case and groups in UPPER case. In earlier versions of *Photoshop*, this was essential; it was the only way to discriminate between the two. While *Photoshop CS2* now indents layers in the Layer Context menu, it's still easier to differentiate layers from groups using these conventions.





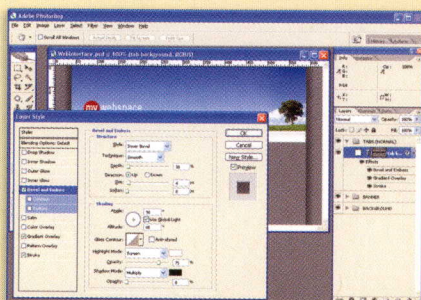
4 A common background
Create a new group and call it "TABS (NORMAL)" (where "NORMAL" refers to the normal/default state of the tabs). With white as the foreground colour, create a rectangular shape layer, immediately below the banner, that measures 27x550 pixels (the full width of the banner). Name this layer "tab background" and apply the following effects to it:

BEVEL & EMBOSS – Depth: 30 per cent, Size: 4 pixels, Soften: 0 pixels, Use Global Light: On (checked), Angle: 90°, Altitude: 85°, Shadow Opacity: 0 per cent.

GRADIENT OVERLAY – Opacity: 10 per cent, Gradient: Black to White, Reverse: On (checked)

STROKE – Size: 1 pixel, Position: Inside, Color: 70 per cent gray (#b2b2b2).

(For this step and hereafter, assume default values for any/all unspecified settings.)



"WHENEVER POSSIBLE, USE NON-DESTRUCTIVE TOOLS AND TECHNIQUES"

Drag-and-drop effects

To quickly shift layer effects from one layer to another, simply drag the "f" effects icon from the source layer to the intended destination layer (via the Layers palette). Press the Opt/Alt key while dragging to copy the effects. You can even move/copy individual effects (e.g., Drop Shadow, Outer Glow, etc.) between layers. This will considerably speed up your workflow.



5 Trendy tabs

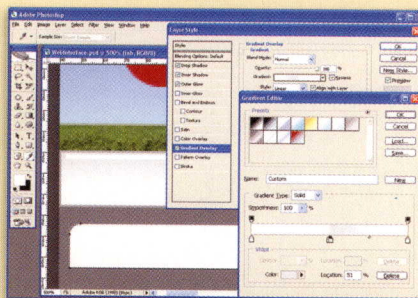
With the foreground colour still set to white, draw a rounded rectangle shape layer that measures 98x27 pixels. To turn the rounded rectangle into a suitable "tab shape", select the Pen tool and ensure that the Auto Add/Delete option is enabled on the Options bar. Click on the bottom-most two nodes to delete them and then Opt/Alt-click on the remaining bottom two nodes to convert them into corner points. Finally, apply the following effects to give the tab a trendy glass-like appearance:

DROP SHADOW – Opacity: 80 per cent, Use Global Light: On (checked), Angle: 90°.

INNER SHADOW – Opacity: 15 per cent, Use Global Light: On (checked), Angle: 90°, Distance: 1 pixel, Choke: 40 per cent, Size: 2 pixels.

OUTER GLOW – Opacity: 25 per cent, Color: Black (#000000), Spread: 100 per cent, Size: 1 pixel, Range: 100 per cent.

GRADIENT OVERLAY – Reverse: On (checked), Gradient: custom (four colour stops, as follows: #ffffff @ 0 per cent, #f4f4f4 @ 50 per cent, #e8e8e8 @ 51 per cent and #ffffff @ 100 per cent; two Opacity stops: 100 per cent @ 0 per cent and 100 per cent @ 100 per cent).



6 Home sweet home

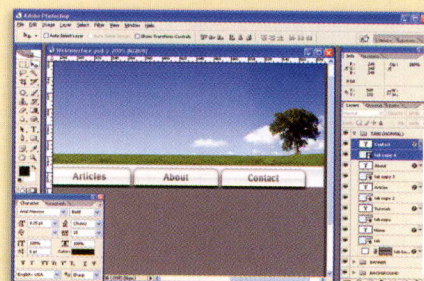
Position the tab four pixels down and 21 pixels right, relative to the top-left corner of the "tab background" layer. To allow future changes to the interface, choose Layer>Smart Objects>Group into New Smart Object to convert the tab into a Smart Object. This way, if you ever decide to change a tab's attributes later on, the amendments will affect all copies of the tab simultaneously (rather like Instances in *Flash* and *Illustrator*). Use the Type tool to add a tab label (e.g., "HOME") – ensure that Centre justification is turned on in the Paragraph palette, or on the Options bar. Change the type layer's Opacity to 65 per cent and then apply the following effect:

GRADIENT OVERLAY – Opacity: 35 per cent, Reverse: On (checked), Gradient: custom (two colour stops: #ffffff @ 0 per cent and #ffffff @ 100 per cent; four Opacity stops: 100 per cent @ 0 per cent, 100 per cent @ 50 per cent, 0 per cent @ 51 per cent and 0 per cent @ 100 per cent).



7 Drag duplicates

To quickly centre the label on the tab, Cmd/Ctrl-click on the tab layer thumbnail to load its transparency mask; then, with the Move tool selected, click on the Align Vertical Centres button, followed by the Align Horizontal Centres button, on the Options bar. You may need to tweak the positioning of the label and/or the gradients on the tab and type layers to ensure that the centres of both gradients align (i.e., so that they share a common centre-line). Select both the tab and label layers (in the Layers palette) and Opt/Alt+Shift-drag them to duplicate them. Allow a two-pixel gap between the original and duplicate tabs. Repeat this procedure until there are five tabs/labels. Finally, give each tab a unique label (e.g., Home, Tutorials, Articles, About, Contact).



8 Filling the void

With white as the foreground color, create a new rectangular shape layer that fills the remaining grey interior (approximately 550x195 pixels). This will eventually become the content area of the site, so name it appropriately – something like “foreground” or “content area”.

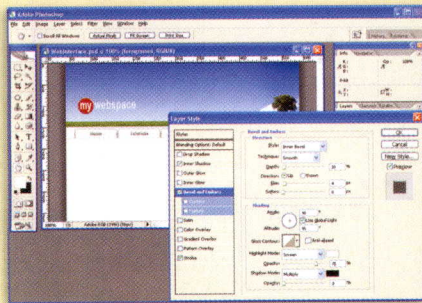
Apply the following effects to the content area:

INNER SHADOW – Opacity: 5 per cent, Distance: 7 pixels, Choke: 0 per cent, Size: 10 pixels, Use Global Light: On (checked), Angle: 90°.

BEVEL & EMBOSS – Depth: 30 per cent, Size: 4 pixels, Soften: 0 pixels, Use Global Light: On (checked), Angle: 90°, Altitude: 85°, Shadow Opacity: 0 per cent.

GRADIENT OVERLAY – Opacity: 10 per cent, Gradient: Black to White, Reverse: On (checked).

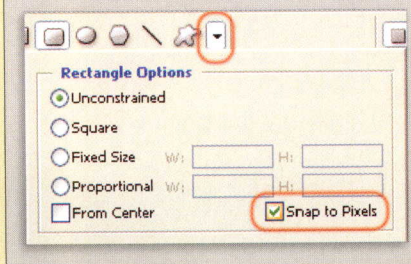
STROKE – Size: 1 pixel, Position: Inside, Color: 70 per cent grey (#b2b2b2)



Pixel perfect

Interface design is typically a precise art and, as such, it's highly recommended that you enable the Snap to Pixels option for both the Rectangle and the Rounded Rectangle Shape tools (it's an option many think should be on by default). As the name implies, Snap to Pixels forces vectors to snap to the pixel matrix, thus preventing blurry “half-pixel” edges. You'll find the Snap to Pixels option in the Geometry options drop-down – click on the downward facing arrow to the right of the Custom Shape tool on the Options bar.

Note that Snap to Pixels must be enabled for both Rectangle tools independently (it's not a global setting).



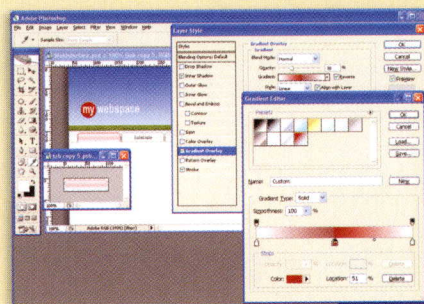
9 The active state

Create a new group named “TABS (ACTIVE)”. Select the original “tab” layer and choose Layer>Smart Objects>New Smart Object via Copy. This will generate an independent copy of the Smart Object: one not “tied” to the original, so it won't be updated if changes are made to the original Smart Object. Move the new tab object (“tab copy 5” by default) into “TABS (ACTIVE)”. Double-click on the Smart Object's layer thumbnail to edit it in a separate PSB document window. Delete the applied Layer Style and replace it with the following:

INNER SHADOW – Color: red (#990000), Opacity: 25 per cent, Distance 2 pixels, Choke: 40 per cent, Size: 1 pixel.

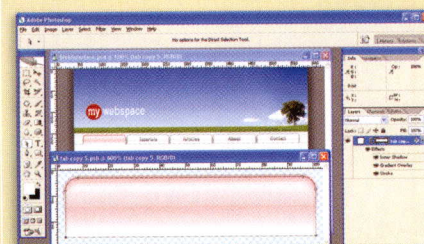
GRADIENT OVERLAY – Opacity: 30 per cent, Gradient: Custom (four colour stops: #ffffff @ 0 per cent, #995c5c @ 50 per cent, #992e2e @ 51 per cent and #ffffff @ 100 per cent; two Opacity stops: 100 per cent @ 0 per cent, 100 per cent @ 100 per cent).

STROKE – Size: 1 pixel, Position: Outside, Opacity: 50 per cent, Fill Type: Gradient, Gradient: custom (two color stops: #990000 @ 0 per cent and #990000 @ 100 per cent; two Opacity stops: 100 per cent @ 0 per cent and 0 per cent @ 75 per cent), Reverse: On (checked).



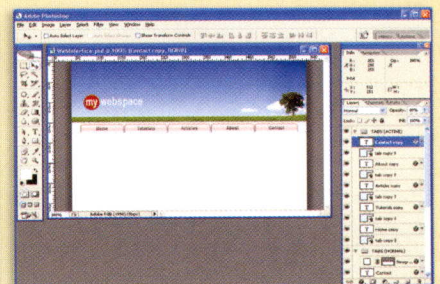
10 Five times the fun

Using the Direct Selection tool, select and drag the bottom two nodes of the active tab down by two pixels (so that the tab overlaps the top of the content area). Note that you may need to temporarily disable View>Snap to prevent the nodes from snapping the canvas boundaries. Save and close the Smart Object document window – the changes will be reflected in the main interface document. Opt/Alt+Shift-drag a duplicate of the active tab over the next tab to the right. Repeat until all five tabs have an active tab



11 Another batch of labels

Within the Layers palette, Opt/Alt-drag each of the original tab label layers from the “TABS (NORMAL)” group into the “TABS (ACTIVE)” group, above the corresponding tab. Change the Layer Opacity of the duplicate active labels from 65 per cent to 80 per cent. Finally, turn off all of the layers in the “TABS (ACTIVE)” group. You'll enable these one at a time when you slice and create the active states for final optimisation and export.

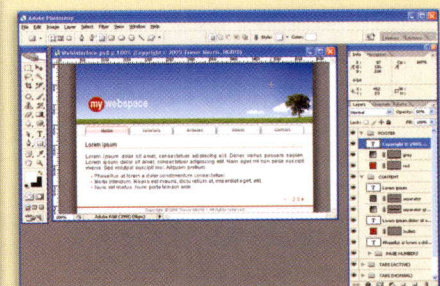


Slice, optimise and export

Once your site template is complete, it's time to slice, optimise and export it for the internet. For this task, you'll need the more web-centric toolset offered by *ImageReady*, Photoshop's co-installed younger sibling (see page 98). Although *ImageReady* and Photoshop share similar interfaces, the former is specifically tailored to help you create slices, rollovers, imagemaps and animations, as well as optimise everything for the web. In fact, Photoshop's Save For Web plug-in is actually developed by the same team responsible for *ImageReady*. (For a complete step-by-step guide to optimising and exporting the interface created during this workshop, turn to page 98.)

12 The finishing touches

Finally, time to install the page footer, which I created using a simple red (#990000) rectangular shape layer and a black-to-transparent gradient shape layer with an Opacity of 10 per cent. That pretty much completes the design of the main interface, but you're encouraged to improve on it with graphical embellishments, such as custom horizontal rules, bullets, buttons, icons, image treatments, borders, etc.



Get web-ready with ImageReady

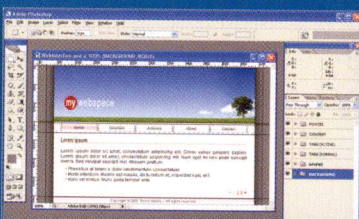
Use ImageReady to add web-based functionality to your Photoshop documents and optimise the results for export to the web, complete with the associated HTML

Simply put, optimisation is a balancing act – effectively, a trade-off – between image quality and file size. Ideally, you'd like your graphics to download as quickly as possible while ensuring quality that is, to the viewer at least, indistinguishable from the original file.

To demonstrate the techniques involved, we'll take an interface already fashioned in *Photoshop* (see page 94) and use *ImageReady* to prepare it for the world wide web. This involves breaking the master template into smaller, more manageable documents, creating repeating backgrounds for applicable regions, slicing and establishing optimisation settings, adding rollovers and events to slices, and, finally, exporting the necessary HTML and optimised graphics.

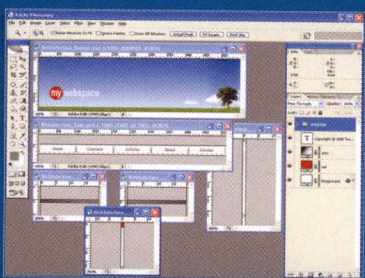
1 Divide and conquer

Often, you'll find that slicing and optimising the interface as a single document just isn't practical. It's usually more convenient to split the major components into separate documents. Before you do, though, it's a good idea to identify these areas using guides or transparent shape layers. That way, if you ever need to update the master template, you'll know precisely where to crop regions that require re-optimisation. For this particular template, we'll isolate the banner, tabs, footer and the two gradients on the left and right-hand sides. The content area isn't required, because its background is solid white and all the elements inside will either be created separately or generated using standard HTML/CSS.



2 Copy, crop, clean and save

Create a duplicate of the master document and crop along the defined boundaries for one of the regions. Delete all groups and layers that aren't relevant to the selected area. Repeat this procedure for each of the defined areas; then save them as separate documents. Note that for the left and right gradients, as well as the tab background and footer, a single-pixel row/column is all that's required, because you can apply these areas as repeating backgrounds (via CSS) in your preferred editor.



Beware of banners

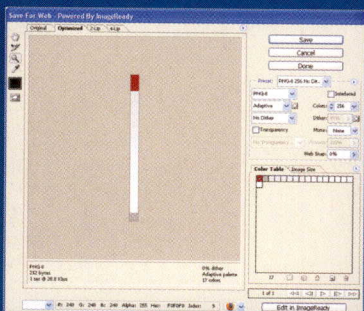
Where possible, avoid using the word "banner" in the names of the graphics for your site. Many people use ad blockers with their browsers, and "banner" is commonly used as a filter to remove unwanted banner ads from web pages.

GIF, JPEG or PNG?

The most widely supported image formats for the web are GIF, JPEG and PNG, and each one has its own advantages (and disadvantages). JPEG works best for continuous tone images, such as photographs, but sacrifices image quality to achieve smaller file sizes. GIF and PNG-8 work best for line-art and illustration-type graphics, but are limited to 256 colours. And although typically 10–30 per cent smaller than the equivalent GIF, PNG-8 doesn't support animation. PNG-24 has "all the features" (except animation), but generally produces such large files (thanks to lossless compression) that it's not very web-friendly.

3 Save for web

Because the gradient and background documents require no slicing or functionality, simply optimise them using the Save for Web dialog rather than sending them to *ImageReady* (although it really makes no difference which method you choose). Use the following settings: PNG-8, Adaptive, 256 colours, No Dither, Transparency: Off (unchecked), Matte: None, Web Snap: 0 per cent. Close each document after optimisation and, when prompted, choose Yes to save changes, as this will save your optimisation settings with the document.



ON THE DISC

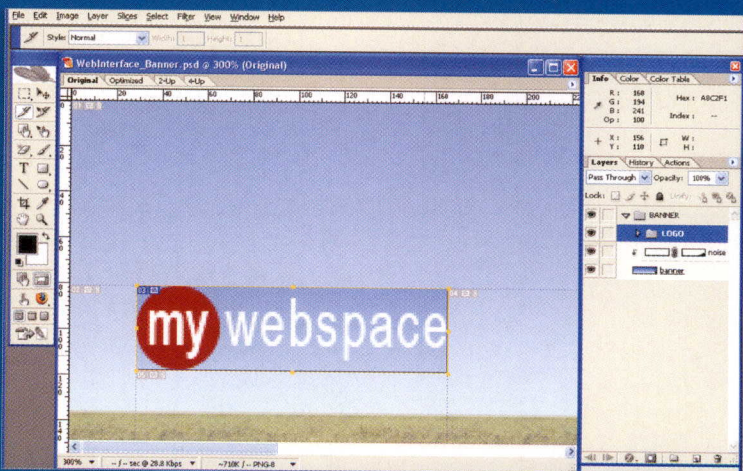
You'll find all the files you need to complete this tutorial (BackgroundRight.psd, BackgroundLeft.psd, Banner.psd, FooterBackground.psd, Tabs.psd, TabsBackground.psd and WebInterface.psd, as well as an Optimized_Output folder, featuring all the graphic elements used for this tutorial) on Disc A.

OUR EXPERT Trevor Morris

Trevor Morris is an official *Photoshop* beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a Senior Graphic Designer for a Canadian web design company and also maintains the *Photoshop*-centric website GFX™ (<http://user.fundry.net/morris/>).

4 Jump to ImageReady

That leaves just the banner and tabs for optimisation. Beginning with the banner, choose File>Edit in *ImageReady* (or press the "Edit in ImageReady" button at the bottom of the toolbar). The banner was designed to be repeatable (so that the template can accommodate any width/number of tabs). You need to create slices that isolate the logo and tree, and make a repeatable background out of the middle section. Select the LOGO group and use the layer bounds as a reference for creating the first slice.



Shared settings

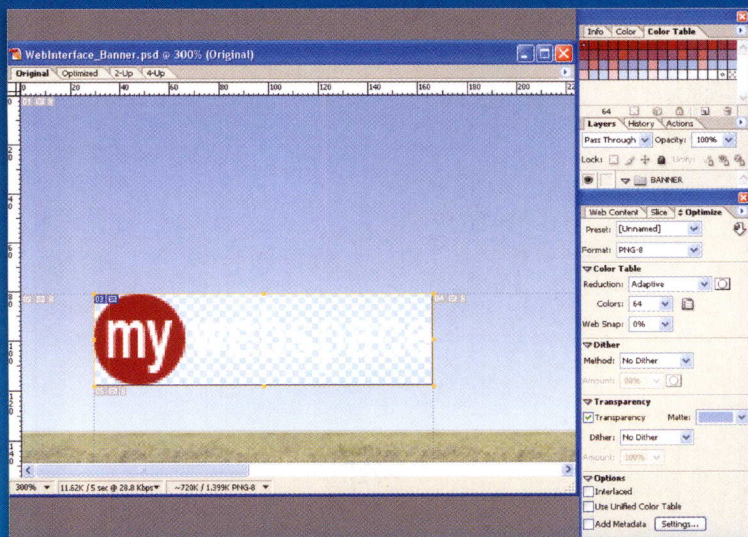
A quick way to optimise several slices containing a similar palette and/or content is to link them together. Simply select the slices to be linked and choose "Link Slices for Optimization" from the Ctrl/right-click Context menu, or the main Select menu. Changing the optimisation settings for any slice in a linked set will automatically apply the changes to all linked slices. You can also drag the Droplet icon (top-right of the Optimize palette) onto a slice to apply the current settings to the targeted slice.

Full disclosure

Opt/Alt-click on any of the disclosure arrows (right-facing triangles) in the Optimize palette to expand/collapse all categories simultaneously. Alternatively, click the up/down arrow on the Palette tab to cycle between fully expanded, collapsed and minimised settings.

5 Transparent floating logos

To ensure that the logo blends into the repeating background, make it transparent. Choose Select>Create Selection from Slice. Select the banner background layer and then Opt/Alt-click on the Add Mask button (at the bottom of the Layers palette) to create an inverted mask from the selection. Change the name of the slice to "logo" via the Slice or Web Content palette. Lastly, use the Optimize palette to establish the best settings for optimising the logo slice (as shown). Note that I've applied an average matte colour of #98B5EA to avoid visible fringing around the logo.



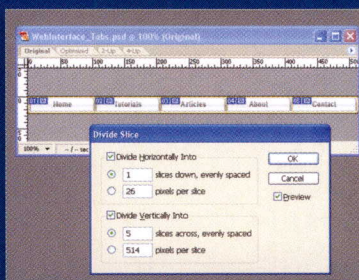
6 Completing the banner

Create slices for the repeating background (slice 2) and tree (slice 3), name them and then establish the best optimisation settings. Since we want the background to repeat beneath the logo, select the remaining three slices surrounding the logo (slices 1, 4 and 6) and change their type to No Image in the Slice palette. To preview the results, select the Optimized or 2-Up view (Cmd/Ctrl+Y); or choose File>Preview>Browser to preview the results in your preferred browser. Once you're satisfied with the results, choose File>Save Optimized As. If you plan to use a WYSIWYG editor, such as GoLive or DreamWeaver, and don't require the associated HTML, choose Images Only (instead of HTML and Images) from the "Save as type" dropdown in the Save Optimized As dialog. Finally, save and close the .psd.



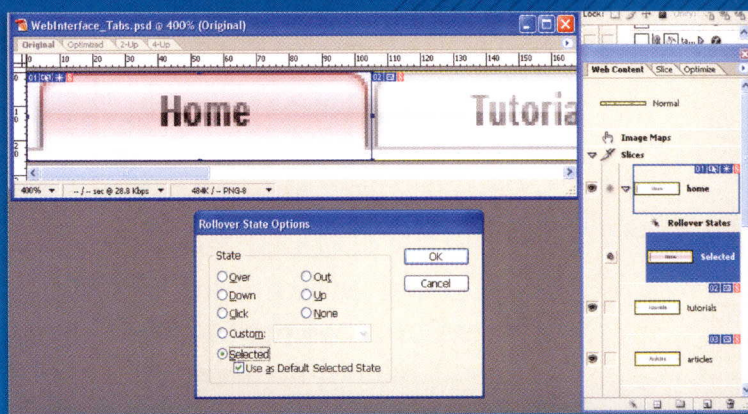
7 Penultimate moves

Return to Photoshop and send the remaining tabs document to ImageReady for optimisation. Note that if the document contains any Smart Objects, they'll be rasterised (which is another reason why you should keep a copy of your master template). Choose Slices>Divide Slice to divide the document vertically into five slices – one for each tab. Use the Slice Select tool to adjust the size of each slice, so that the boundaries fall precisely between adjacent tabs. Because the tabs are all so similar, link their optimisation settings by choosing Slices>Select All, followed by Slice>Link Slices for Optimization.



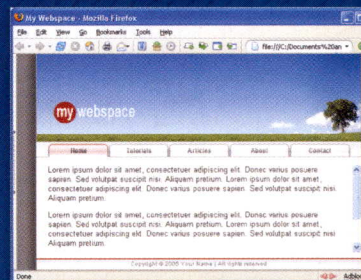
8 Adding functionality

Next, use the Web Content palette to add functionality to the tabs. Begin by naming each slice, and then use the "Create rollover state" button to add rollovers. To change the default Over state, double-click on it and choose "Selected" from the Rollover Over State dialog. Also enable the "Use as Default Selected State" option for the home tab (to make it appear selected by default). In the Layers palette, turn on (make visible) the layers associated with the tab's selected/active state (in the "TABS (ACTIVE)" group). Complete the Selected states for the remaining tabs.



9 The finished results

Use the Optimize palette to establish the best optimisation settings for the tabs. Preview the results and save the optimised images (with or without the associated HTML). Save and close the completed .psd. At this point, you've optimised and saved all the interface graphics. Now you can hand-edit and combine the HTML, CSS and JavaScript generated by ImageReady, or import the necessary components to your favourite editor. This image shows the finished, hand-edited result as it appears in Firefox (and Internet Explorer 6). The combined file size of all graphics and HTML is a modest 26.3KB.



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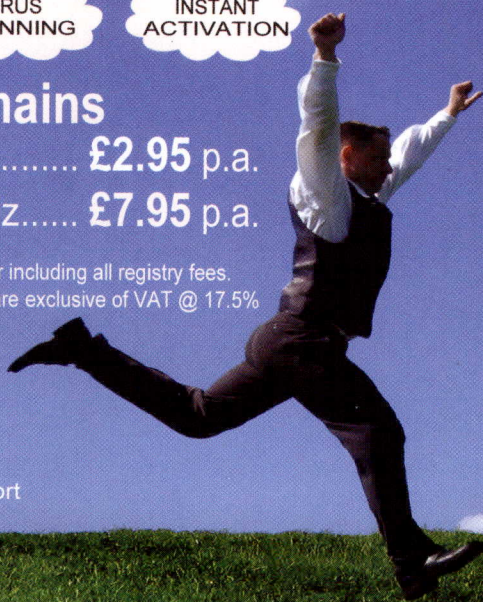
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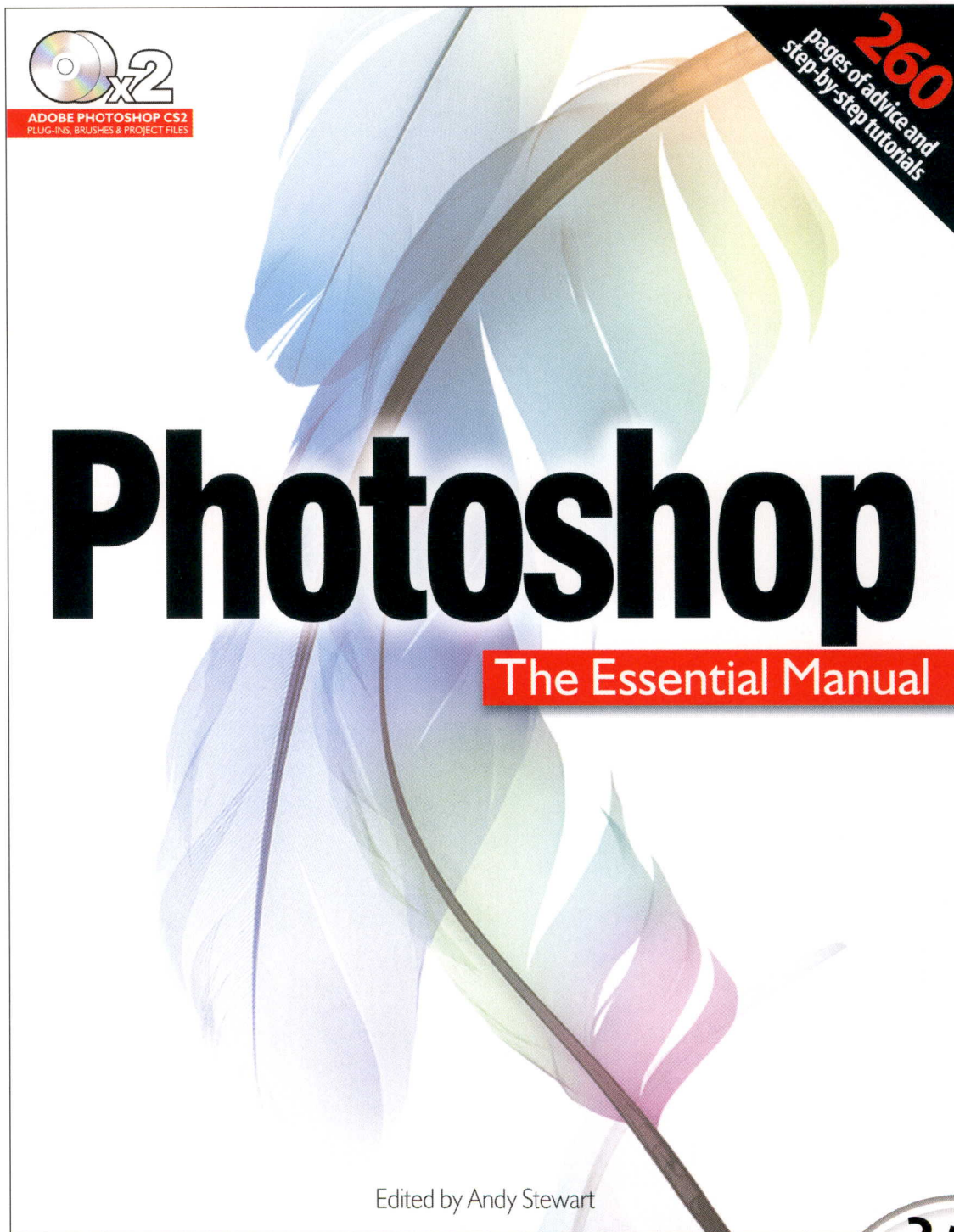
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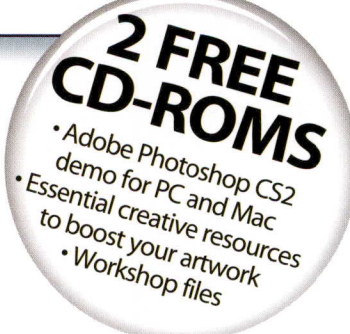
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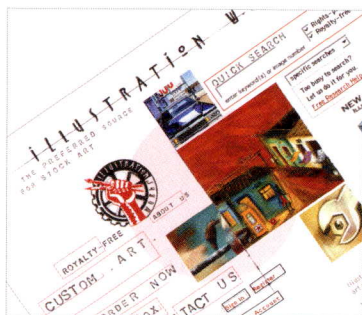
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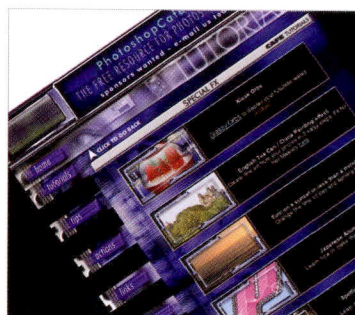
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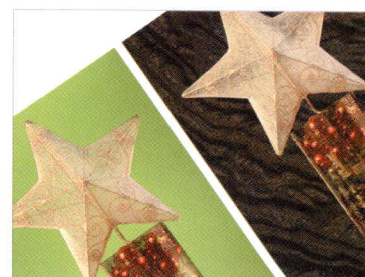
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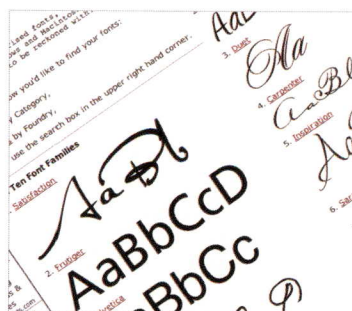
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books

Staring bleary-eyed at your LCD? Need a little inspiration? Then check out these excellent tomes

Pixel Surgeons: Extreme Manipulation of the Figure in Photography

Author: Martin Dawber
Publisher: Mitchell Beazley
Price: £20
ISBN: 1-84533-157-5
Web: www.mitchell-beazley.com

For many creatives, it's the sheer flexibility of digital art that makes it such an appealing medium in which to dabble. With no shortage of pixel-mangling tools on offer, it's little surprise that many examples of the most innovative new art expressions are created using such popular creative programs as *Photoshop* and *Illustrator*.

To get an idea of what these programs are capable of in the hands of those with a strong creative vision, you need only turn to Martin Dawber's stunning *Pixel Surgeons*. This coffee-table tome offers 224 pages of intriguing imagery from a number of established digital artists, plus a wide selection of material from emerging imageers. As the title suggests, the theme is the manipulation of the figure, and the examples map a journey through the surreal and the fantastic in an effort to depict a better understanding of how digital trickery can elicit new interpretations of the human form.

There's some great ideas to be found here, although sadly



there's no explanation of how the images were created. This is a shame, and to some extent reduces the book to the role of muse rather than guide. When it comes to marvelling at innovative digital art, the internet could provide a more versatile – not to mention cheaper – method of research. ■

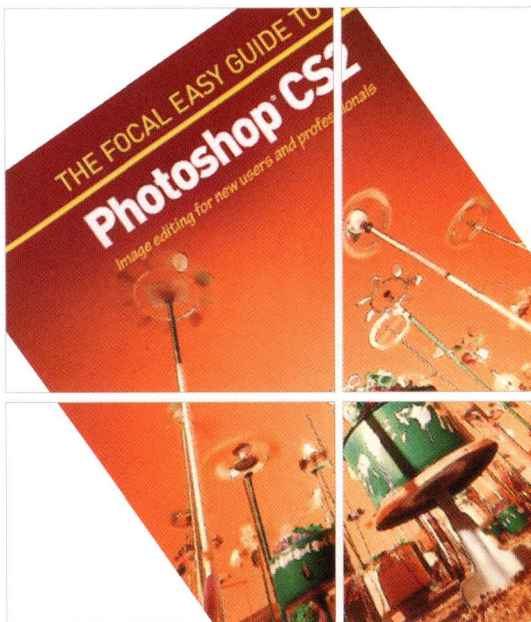
Rating: **3/5**

The Focal Easy Guide To Photoshop CS2

Author: Brad Hinkel
Publisher: Focal Press
Price: £14.99
ISBN: 0-240-52001-7
Web: www.focalpress.com

Over the years, Adobe has been refining *Photoshop* into a program that offers all things to all users. While professional artists can get up and running with its myriad creative tools in no time, beginners also have a selection of simplified features, such as the Spot Healing Brush and Red-Eye tool, that, taken together, help to make the program just as approachable for novices.

Before long, though, new users will be eager to explore the app's more advanced facilities, which is when they should reach for *The Focal Easy Guide To Photoshop CS2*. In essence, Brad Hinkel's 212-page book is an easy-to-follow guide to all of *Photoshop*'s most important features, and aims to get beginners up to scratch with them in double-quick time. Techniques such as manipulating Curves, Blending Layers, removing unwanted items from photos and more are explained using simple step-by-step instructions, and full-colour screenshots help illustrate key points. While no CD is issued with the book, the procedures



are explained clearly enough to ensure they're applicable to whatever subject you're looking to edit.

In short, if you're after a concise introduction to *Photoshop CS2*'s many image-editing facilities, this is a useful book that packs in a lot of information for a modest price. ■

Rating: **4/5**

Further reading

Photoshop CS Savvy

Author: Stephen Romaniello
Publisher: Sybex
Price: £29.99
ISBN: 078214280X
Web: www.sybex.com

The release of *Photoshop CS* propelled the design world into the 21st century – and now it's enjoying a further boost with the release of *CS2*. *Photoshop CS Savvy* outlines the key improvements, and much more.

Set out in a series of easy-to-read sections, Romaniello's tome takes you through what's required to create stunning work, from optimising the interface through working with *ImageReady* to creating dazzling digital graphics.

Colour and typography are also dealt with in great detail. A CD-ROM provides all the files you need to follow the projects inside. ■

Rating: **5/5**

How to Cheat in Photoshop

Author: Steve Caplin
Publisher: Sybex
Price: £24.99
ISBN: 0-240-51985-X
Web: www.focalpress.com



Looked at in a certain way, all *Photoshop* work could be considered "cheating", really – after all, the whole idea behind the program is to take a photo and fiddle around with items, selections, colours and the like in order to improve upon the original.

But with *How To Cheat In Photoshop*, author Steve Caplin aims to broaden your horizons by showing you how you can use a variety of techniques (distorting elements, adjusting colours and so forth) to create an effect.

One of the book's greatest assets is its sense of humour, and although some of the images aren't particularly "photo-realistic", the tips and tricks are always superb. Project files and tutorial videos are provided on a CD-ROM. ■

Rating: **3/5**

Adobe Photoshop CS2 For Photographers

Author: Martin Evening
Publisher: Focal Press
Price: £27.99
ISBN: 0-240-51984-1
Web: www.focalpress.com

Fully updated to include workshops on the new features of *Photoshop CS2*, this latest endeavour by Martin Evening, the respected author, photographer and *Photoshop* alpha tester, boasts 675 pages of expert advice.

As ever, Evening sets out a ridiculously useful crop of tutorials that delve deep into the intricate world of professional image-editing. Written in a concise, to-the-point style, the workshops and articles can be lengthy (and perhaps a tad dry), but, much like the stunning photography that lines the pages, editorial content is always under tight control.

A CD-ROM provides example images and video tutorials. ■

Rating: **4/5**

Further reading

Photoshop CS2:
Up to Speed

Author: Ben Wilmore
Publisher: Peachpit Press
Price: £17.99
ISBN: 03211330501
Web: www.peachpit.com

This concise guide focuses exclusively on all the features new to *Photoshop CS2*, from the enhanced Clone, Spot and Healing brush, through Adobe Stock Photos, Camera Raw, HDR and beyond.

Once comfortable with the ins and outs of the new File Browser, you'll soon be moving on to enjoy Wilmore's explanation of Adobe's latest application, *Bridge*. By explaining how the app's older features relate to the newer ones, the author helps us understand the reasoning behind the changes Adobe has made. You can even practise your new-found techniques on images provided at the book's companion website. An excellent idea. ■

Rating: **5/5**How To Do Everything
With Photoshop
CS2

Author: Colin Smith
Publisher: McGraw Hill/
 Osborne
Price: £17.99
ISBN: 0-07-226160-9
Web: www.osborne.com

Advanced
Photoshop
Recommends

This book certainly makes a bold claim for itself. *Photoshop's* extensive feature-set can make light work of pretty much any imaging task you care to throw at it, so there's little chance one lonely 420-page tome is going to meet the needs of everybody.

And so it proves – video editors will find no mention here of *Photoshop's* frame-editing tools, for instance. Instead, the book focuses on more traditional still imagery as it sets out advice on achieving a large number of tasks. Split into 14 chapters, it's essentially a whistle-stop tour of all the program's key features.

Sadly, no CD-ROM is provided, but the large and detailed screenshots make it much easier to follow the tutorials. ■

Rating: **3/5**Commercial Photoshop
Retouching: In The Studio

Author: Glenn Honiball
Publisher: O'Reilly
Price: £31.95
ISBN: 0-596-00849-X
Web: www.oreilly.com

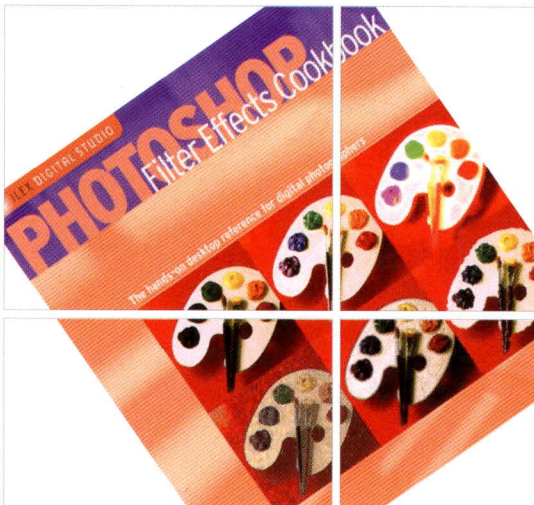
Ready to eschew those automated *Photoshop* tools and try something a little more adventurous? Then check out this fantastic book by Glenn Honiball.

Despite the rather serious moniker, a cursory flick through the 260-odd full-colour pages reveals an approachable, engaging and, above all, entertaining guide to professional retouching techniques.

Illustrated throughout with great visual examples of the many techniques outlined, this is a fantastic resource for every aspiring professional retoucher. ■

Photoshop Filter
Effects Cookbook

Author: Roger Pring
Publisher: Ilex
ISBN: 1-904705-67-7
Web: www.ilex-press.com
Price: £17.95



Many people turn to *Photoshop's* built-in Filter menu when they're looking for a quick fix. Whether it's correcting warped lens effects such as barrelling or pin-cushioning, putting the detail back into blurry photos with a spot of crafty sharpening, or spicing things up by adding an artistic effect such as Watercolour or Pencil Sketch, the Filter menu has an option to suit.

In the *Photoshop Filter Effects Cookbook*, Roger Pring reveals how to take these filters and create some even more interesting and unusual effects for use in your artwork. Each chapter looks at how to properly apply the options in each of the Filter menu's main categories, including Artistic, Blur, Brush Strokes, Distort, Noise, Render and more. Each filter is looked at in excellent detail and hands-on tutorials are provided to show you how to get great results with ease.

As you'd expect from the *Cookbook* series, the book is packed with full-colour photos and screenshots that demonstrate each filter step by step, so you'll have no problem keeping up with the lessons. Admittedly, the images aren't as artistic or interesting as those in other books in the series, but you'll still be hard-pushed to find a better introduction to what *Photoshop's* built-in filter set can do for you. ■

Rating: **3/5**The Photoshop CS2
Book for Digital
Photographers

Author: Scott Kelby
Publisher: Peachpit
Price: £28.99
ISBN: 0-32133-062-5
Web: www.peachpit.com



Scott Kelby has become a force to be reckoned with in the world of *Photoshop*. His no-nonsense approach to image-editing has won over many fans after the release of his previous *Photoshop* guides, and we're pretty sure his legion of followers will again expand after people discover the huge variety of tricks on offer in his latest tome, *The Photoshop CS2 Book for Digital Photographers*.

Here, Kelby manages to again break down the stuffiness evident in many other so-called "artistic" manuals by going straight for the creative jugular. Written in an engaging, approachable and confident style, this book sets out to reveal how the professionals achieve stunning results in the latest version of Adobe's industry-leading imaging app.

Illustrated throughout with stunning imagery, the guide demonstrates how to perform such feats as digital body sculpting, 16-bit editing, correcting problem colour casts, and even how to properly output images in order to maintain the highest possible quality.

On the downside, there's no denying that £29 is a lot for a book of this kind. Then again, the sheer dynamism of the tutorials ensures this is a useful, explicit look inside the professional world of *Photoshop* pixel-tweaking. ■

Rating: **4/5**

Photoshop Photo Effects Cookbook

Author: Tim Shelbourne

Publisher: Ilex

Price: £17.95

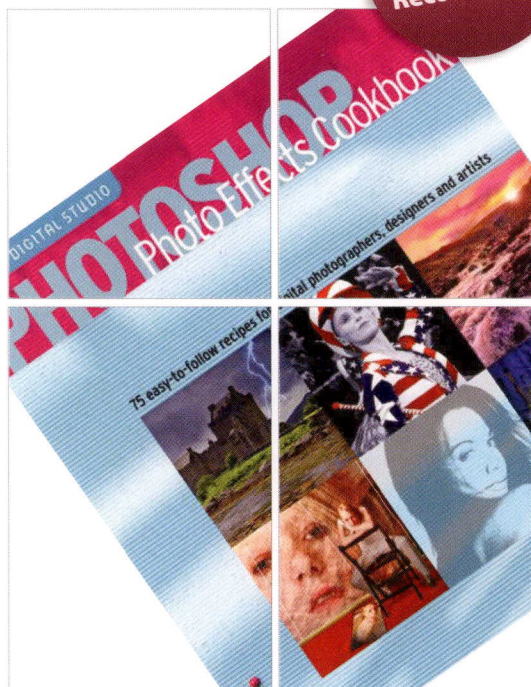
ISBN: 1-904705-61-8

Web: www.illex-press.com

When it comes to producing amazing digital art, there's no denying that *Photoshop's* incredible mix of tools and filters can turn pretty much any idea into a striking image. As you'll already have discovered, there are a great many books that aim to help you harness said tools to produce groundbreaking work, but it's certainly rare to find one as jam-packed with useful techniques as the *Photoshop Photo Effects Cookbook*.

Put simply, this tome provides wall-to-wall tutorials on how to create a huge range of photo effects with Adobe's top app. Pared down to the bare essentials, this isn't one of those overly wordy and dull manuals, but rather a full-colour, large-format guide on how to turn boring photos into eye-catching art.

Divided into nine chapters, the book details how to create tonal effects and graphic art effects, how to master lighting, and even how to produce weather effects such as rain and snow (check out our tutorial, starting on page 78, for our own take on this). What's more, there are workshops on how to make traditional photo effects such as colour filters, contrast masking,



infrared and duotones. And that's just scratching the surface. It's certainly refreshing to find a book so focused on delivering hard-line techniques, and the extensive use of full-colour photographs makes it a breeze to follow. ■

Rating: **5/5**

Photoshop Blending Modes Cookbook for Digital Photographers

Author: John Beardsworth

Publisher: Ilex

Price: £17.95

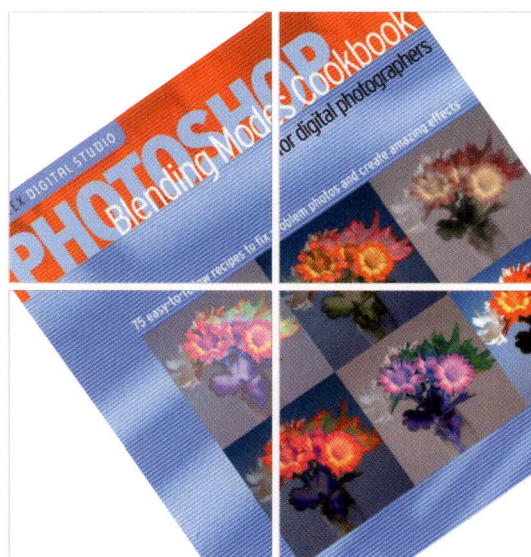
ISBN: 1-904705-68-5

Web: www.illex-press.com

Blending modes are one of the most widely used yet misunderstood features in *Photoshop*. While it's easy to stack up a few layers in an image, then flick through the drop-down menu on the Layers palette until you find an option that gives the effect you're after, few people actually understand what each mode is doing to the pixels in a layer to produce the visible effects.

That said, some would argue that it's not important to understand exactly what's going on when you select, say, the Multiply Blending mode; only that it generates a darkening effect. Well, that's true to a point, but in order to get the most out of what these tools have to offer, it pays to know enough about each mode to ensure you can make the best of each one.

Which is exactly where the *Photoshop Blending Modes Cookbook* comes in. It's another excellent contribution from



publishers Ilex and, much like the *Photo Effects Cookbook* reviewed above, comes packed with tutorials and information, this time on how to use Blending modes to produce a diverse array of impressive effects. Although the subject matter may not be quite as exciting as its counterpart, there's no getting around the fact that this book gives a thorough and resolutely hands-on set of lessons on the mysteries of one of *Photoshop's* most powerful and useful features. Read and learn. ■

Rating: **4/5**

Further reading

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Web: www.peachpit.com

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Web: www.osborne.com

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And so it proves – video editors will find no mention here of *Photoshop's* frame-editing tools, for instance. Instead, the book focuses on more traditional still imagery as it sets out advice on achieving a large number of tasks. Split into 14 chapters, it's essentially a whistle-stop tour of all the program's key features.

Sadly, no CD-ROM is provided, but the large and detailed screenshots make it much easier to follow the tutorials. ■

Rating: **3/5**

Commercial Photoshop Retouching: In The Studio

Author: Glenn Honiball
Publisher: O'Reilly
Price: £31.95
ISBN: 0-596-00849-X
Web: www.oreilly.com

Ready to eschew those automated *Photoshop* tools and try something a little more adventurous? Then check out this fantastic book by Glenn Honiball.

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Illustrated throughout with great visual examples of the many techniques outlined, this is a fantastic resource for every aspiring professional retoucher. ■

Rating: **4/5**

THE
CREATIVE
MAGAZINE
FOR MAC
USERS

switch to...



stock art

These tried-and-tested image libraries provide excellent service at a price to suit every pocket

Shutterstock

Web: www.shutterstock.com

If you're a workaholic digital artist, chances are you'll need to get your hands on a large number of stock images during the course of an average month. Trouble is, the cost of downloading images from some premium sites can be restrictive, particularly if you're on a tight budget. The result? Valuable creative time wasted shopping around for bargain photos that help to keep your costs down.

But fear not, because there is a solution. Shutterstock has been set up with these needs in mind, and offers a monthly subscription-based service that enables you to download up to 25 images per day, up to a maximum of 750 per month. One month's subscription will set you back \$139 (around £78). ■

Rating: **3/5**

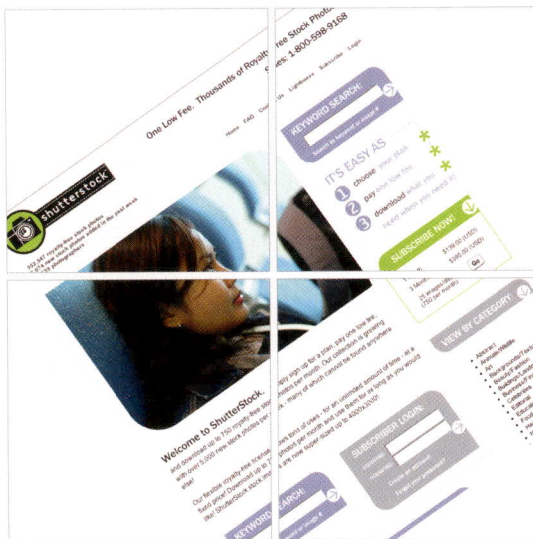


Illustration Works

Web: www.illustrationworks.com

Many designers have built up a number of preconceptions about stock art, with the most popular being that it's all about boring old photos of business people chatting ecstatically on the phone, or cherubic kiddies playing with their parents in golden pastures. In a word: cheesy. However, this isn't always the case, as Illustration Works is keen to point out.

At this site, you'll find a vast library of royalty-free illustrations, created by many industry heavyweights, all of which you can pick up and use in your designs. There's a wealth of talent on display and some really unusual ideas, so it's worth having a browse, even if you're just looking for inspiration. ■

Rating: **4/5**



Laughing Stock

Web: www.laughing-stock.com

Continuing the theme of alternative stock art collections, Laughing Stock joins the ranks by offering a particularly unusual bundle of images that may well be just what you need to pep up a lacklustre project. Here, you'll find an impressive archive of illustrative designs, including logos, animations, infographics, book covers, posters and much more.

Again, it's well worth a lengthy browse if you're in need of some new ideas or on the lookout for a novel approach to a tired topic. Even if you do want to use an image, the competitive prices factor in exactly what you're going to use the image for, so you may well find yourself picking up a bargain. ■

Rating: **4/5**



Take stock

UKstockimages

Web: www.ukstockimages.com

A quick trip to Google will reveal that there are a huge number of stock art sites on the web, and clicking on a few random links will be enough to convince you that, despite a large number of repositories, quality images are still somewhat hard to find. But what if your current brief requires you to narrow the field a little and only use images that demonstrate a recognisably British feel?

Easy – just point your browser to UKstockimages.com. This site offers exclusive UK-only stock art that covers a number of categories, including architecture, lifestyle, business, occupations and more. Although it's not the largest library on the web, there are some choice niche photos to be had if you're willing to devote some time to browsing. ■

Rating: **3/5**

iStockphoto

Web: www.istockphoto.com

Rooting through stock art sites for the right picture to fit your brief isn't just about evaluating genre and style; unless you happen to

have an extremely generous client, price also plays a huge part in the equation. In an industry where it's not at all uncommon to charge upwards of £100 for a single high-res image, finding a library that offers a huge choice for little coinage is always a boon.

So we recommend that you take a look at iStockphoto immediately. Besides featuring an excellent selection of graphic illustrations and reasonably good photography, it also boasts a broad range of images for you to choose from.

And when you consider that low-res shots cost \$1, medium-res \$2 and high-res \$3, you can't fail to get excited. ■

Rating: **5/5**

Bigstockphoto

Web: www.bigstockphoto.com

Although iStockphoto offers truly low-cost images for the needy designer, don't be fooled into thinking it has the monopoly on cheap-as-chips picture provision. In fact, there are plenty of other sites out there vying for small-change transactions, and some even offer innovative extras to tempt you in. Big Stock Photo is a case in point.

The benefits are twofold. First, Big Stock Photo works as a repository of particularly unique photos that you can download for as little as \$1.40 each. Second, budding digital photographers can make cash by uploading their own images to the bank for decent and selling them on to others.

If you have a collection of decent snaps, why not turn them into cash? ■

Rating: **4/5**



websites

Tutorials, community forums, FAQs, special hints and tips... Keep abreast of what's available online

Catch it online

Pluginz

Web: www.pluginz.com

Photoshop's standard tools and features are renowned for their phenomenal power and flexibility, but that doesn't mean you can't boost their potential a touch by installing some choice plug-ins. As a first port of call, make sure you steer your browser towards **Pluginz.com**.

This site is a one-stop shop for excellent plug-ins for a myriad creative software titles, including image-editors, 3D-modellers, video editors and music-making apps. There are demos of the best third-party software ready for you to download and try out, plus you can also make discounted purchases through the site should you find one you like and want to grab the full version. ■

Rating: **4/5**

Good Tutorials

Web: www.good-tutorials.com

Scouting around for good *Photoshop* imaging tutorials is one of the best ways to advance knowledge and improve skills – your desire to learn prompted you to pick up this magazine in the first place, right? But the web is a great educational resource, too, and if you're looking to find out how to perform a particular edit (such as removing red-eye) in a hurry, it can save a lot of time.

To aid you in your search for an ideal image, head on over to **Good Tutorials** and start browsing through its comprehensive archive of over 8,700 *Photoshop* workshops. From simple tool tricks to advanced manipulations, you'll find it all here in the form of both written articles and video presentations. ■

Rating: **4/5**

Photoshop Techniques Forum

Web: www.photoshop-techniques.com/forum

One of the best ways to discover new *Photoshop* tricks is to chat with other users. You may be convinced that your masking methods are the fastest and most accurate, for instance, but a discussion with fellow creatives online may reveal an even better route, using a different set of tools, or perhaps the same ones in a different way.

Alternatively, you may have hit a brick wall during your latest project and are stumped over how to achieve a certain effect. What should you do? Well, you could do worse than turn to the excellent **Photoshop Techniques Forum**. Gathered here are some of the industry's most proficient *Photoshoppers*, and all are willing to share their knowledge with other like-minded individuals. ■

Rating: **3/5**

Planet Photoshop

Web: www.planetphotoshop.com

Planet Photoshop has become one of the leading locations for digital imageers to congregate when searching for new ideas. And when you take a look at what this site has to offer, it's not hard to see why.

With its heady blend of the best up-to-date *Photoshop* information, Planet Photoshop keeps you informed of all the latest industry goings-on via *Photoshop TV*, a video podcast featuring such luminaries as Scott Kelby and Dave Cross, to name but two. In addition, the site offers some fantastic tutorials in which you can learn new techniques with ease. ■

Rating: **4/5**



Photoshop Café

Web: www.photoshopcafe.com

On the lookout for a relaxed yet still professional *Photoshop* hang-out? Then the **Photoshop Café** may be what you're after. Plonk your virtual posterior here and you'll find an extensive set of *Photoshop* resources that offer tips and advice on a wide range of pursuits, including some particularly innovative tutorials that detail fresh new methods of performing many image-editing tasks.

In addition, there's a load of Actions for you to download that should make routine image fixes a much quicker affair, a forum for the usual community support, and a stack of images by the site's creator Colin Smith (for more on the man, read our interview on page 26). ■

Rating: **4/5**



Eyes on Design

Web: www.eyedesign.net

One of the best things about working with *Photoshop* is that when you're suffering from artist's block, you can always turn to the web and check out the works of others to help you find a way through. And there's no better place to turn to than **Eyes on Design**.

Besides offering a stack of pro-level tutorials that really do deliver first-class results, it also provides a great gallery section where you can peruse the latest creations by a host of talented digital artists. It's top stuff, so we'd recommend making this one of your most treasured bookmarks for those times when ideas are a little thin on the ground. ■

Rating: **5/5**



plug-ins

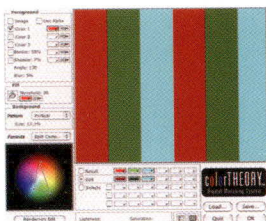
Not all plug-ins are made equal. Here we highlight some of the best money can buy

ColorTheory Pro

Developer: Digital Anarchy

Price: \$99 (£56)

Web: www.digitalanarchy.com



When preparing a digital illustration, one of the most important aspects to get right from the off is the colour scheme. It's a well-known fact that not all colours work well together, and sometimes a

single jarring hue is enough to completely spoil an otherwise excellent piece of work.

So how can you tell which ones go together (and which ones don't)? Well, if you've got a good eye for design, chances are that you'll already be able to tell, just by judging how things look on the page. But it's not always that simple, even for experienced pros, and if you sometimes get that feeling something isn't quite right, you may need a backup plan.

Which is where Digital Anarchy's marvellous *ColorTheoryPro* comes in. Wrapping armfuls of technical theory into one easy-to-use plug-in, this app can instantly tell you which colours work well with your design, based on established scientific criteria. And you can't argue with that now, can you? ■

Rating: **4/5**

Deep Paint 3D

Developer: Right Hemisphere

Price: \$595 (£334)

Web: www.righthemisphere.com



Digital art isn't just about mucking around in *Photoshop*, you know. In fact, you'll find that many artists dabble in a number of powerful apps to help them create the right elements for their work.

3D modelling is one of the most common pursuits in the realm of digital expression and you'll often find imageers modelling scenes in such applications as *Maya*, *LightWave* or *Cinema4D*, and then importing the rendered 2D results into *Photoshop*, ready for photo-realistic textures to be applied as a finishing touch.

Deep Paint 3D is a tool specifically designed to streamline this workflow by offering a bi-directional interface between *Photoshop* and your preferred 3D modelling program. Favoured by heavyweights in the animation, film and videogames industry, this plug-in really is second to none in terms of its ridiculously high-quality results. It's certainly expensive enough to put a dent in your wallet, but if you're after the best, you'll accept no substitute. ■



Rating: **5/5**

Primatte Chromakey 2

Developer: Digital Anarchy

Price: \$299 (£168)

Web: www.digitalanarchy.com



Cutting out must surely be one of the most common compositional procedures in the realm of professional photo-editing. Although *Photoshop* offers a range of built-in tools to help with the task, some subjects

can still prove rather tricky. Hair and fur – even trees and leaves – can still cause headaches, so most imageers cheat a little by shooting their subjects in front of a bright blue or green screen. They can then digitally remove the block of solid colour in post-production, using such dedicated tools as *Primatte Chromakey*.

Put simply, *Primatte Chromakey 2* is the professional choice for creating precise cuts from coloured backgrounds. It's not cheap, we admit, but the results are more than worth the initial outlay. What's more, it seamlessly incorporates with *Photoshop* to keep your workflow running at full speed. ■

Rating: **5/5**

3D Invigorator

Developer: Zaxwerks

Price: \$49 (£27)

Web: www.zaxwerks.com



Photoshop is surprisingly good at helping artists create pseudo-3D elements, thanks largely to the power of Layer Styles and the ever-faithful Transform tool. But what if you need to build something a little more intricate? At times like these, *Photoshop's* native

design tools just don't cut it, which means you often have to turn to specialised (and expensive) 3D modelling software to get the job done.

At least, that used to be the case. Now, though, you can pick up one of the most unusual *Photoshop* plug-ins on the market – *3D Invigorator*. This Mac-only tool enables you to design, build and render 3D objects right inside *Photoshop*, and such corner-cutting can really make the difference if you're looking to keep an eye on both your time and money. What's more, Zaxwerks has also created versions for *After Effects* and *Illustrator*, should you need them. Check it out now. ■

Rating: **4/5**

Expand your toolset

Power Retouche Pro Pack

Developer: Power Retouche

Price: £100 Pro Pack, £57 Light Pack (8-bit RGB only), £20-£44 individually

Web: www.powerretouche.com



This three-strong bundle of pro-level tools (*Black and White Studio*, *Sharpness Editor* and *White Balance Corrector*) provides a host of excellent high-end features.

Fed up faffing about with the Channel Mixer and the Dodge and Burn tools to create that perfect monochrome shot? *Black and White Studio* enables you to mimic the light sensitivity of professional film stock, define custom sensitivity curves, adjust multigrade range and exposure f-stops, and much more. It's a must for the serious black-and-white enthusiast.

Meanwhile, *Sharpness Editor* tackles some of the deficiencies of the Unsharp Mask and Smart Sharpen filters, with impressive results. There's even a unique soft threshold facility for noise-free and realistic sharpening.

Fixing inaccurate white balance settings with TIFFs or JPEGs is tricky at the best of times, but with *White Balance Corrector*, it's a breeze. Plenty of configurable settings allow for creative solutions, but an Auto mode is on hand for quick delivery if a deadline looms. ■

Rating: **5/5**

Fluid Mask

Developer: Vertus Tech

Price: \$499 (£275)

Web: www.vertustech.com

Ever tried to isolate elements like fur, hair or other fine fibres? Then you'll know how time-consuming and frustrating a job it can be. The all-new *Fluid Mask* is here to help make such tasks a little easier – and faster.

A full set of manual controls enables you to paint on masks, adjust edge detection and render test scenes to facilitate on-the-fly progress checks when dealing with particularly tricky pictures. Impressive. Why not visit the developer's website for a trial download? ■

Rating: **4/5**

Dreamsuite Series One

Developer: Auto FX

Price: \$199 (£109)

Web: www.autofx.com

Even the best designers spend hours messing about with Layer Styles to come up with a unique effect. If you're looking for a quicker alternative, take a look at this astonishing bundle from Auto FX.

It delivers a stack of professional, quick-draw filters. With no less than 18 effects, there are enough tools here to satisfy most common imaging needs – *Dimension X*, for instance, presents over a dozen bevel, shadow and glazing effects. Then there's a host of texture tools, including the photo-realistic *Crackle* and the unique and flexible *Chisel*. Sweetening the deal are dedicated photo-enhancing utilities, among them powerful warping filters. ■

Rating: **4/5**

typography

It's not just what you say, it's how you say it...

Perfect fonts

Font Foundry

Web: www.fontfoundry.com

On the look-out for a top range of freeware and shareware fonts? Typographical elements that aren't the usual amateurish – or just plain useless – mix? Then Font Foundry is definitely worth an extended peek. Although the ad-heavy site design leaves much to be desired, there's a generous selection of typefaces on offer from genuinely talented designers.

In addition to downloads, you'll find a set of helpful articles covering lots of essential techniques (such as embedding) to aid web developers. Finally, a useful selection of font-making tools is provided. And if your search for a particular type style is unsuccessful, don't fret – you know you can always make your own up using Font Foundry's helpful tips. ■

Rating: **3/5**

Font Freak

Web: www.fontfreak.com

Font Freak is an excellent place to go to when you're on the hunt for stylish and professional-looking typefaces (although there are some decidedly wacky additions that would only suit the more open-minded client). Split into easily navigable (and, thankfully, searchable) sections, fonts are divided up in terms of licence type and platform, so PC or Mac users will waste no time in finding freeware or commercial fonts tailored to their needs.

But if you're looking for an instant font-injection, the icing on the cake is that the site enables you to download the entire freeware collection of over 4,700 fonts in a single Zip file, in return for a small fee (\$6.95 – a little under four quid).

Now that's what we call a bargain... ■

Rating: **4/5**

Acid Fonts

Web: www.acidfonts.com

When it comes to ease of use, Acid Fonts has to be one of the best font sites on the web. All too often, a simple internet typeface search can lead the unsuspecting graphic designer into a click-chase of pop-up ads, annoying floating banners, bandwidth-hogging Flash movies and cyclic link tours; so Acid Fonts' clean and simple pastel-coloured interface is a joy to behold.

And to top things off, it hosts a delectable selection of freeware fonts, too, all of which are fully searchable for speed. Helpfully, the site has also categorised fonts into genres (such as Sci-Fi, Horror, etc.), so you can flick through numerous samples if you have a particular theme in mind. ■

Rating: **4/5**



The Font Pool

Web: www.fontpool.com

Some font sites on the web mean well, but often prove tricky to navigate when you actually try to find a decent font in a hurry. In light of this, The Font Pool feels like a breath of fresh air, thanks to an effortlessly usable search tool that manages to pick out great fonts based on your specifications in seconds.

Alternatively, you can manually browse through the site's collection of over 27,000 fonts if you prefer to pick out a winning option based on eye-catching appeal. But whichever method you choose, you can be sure that you'll find something worth investigating in this huge online repository. ■

Rating: **4/5**



Linotype

Web: www.linotype.com

When it comes to professional-level typefaces, internet-based retailers can throw up a wide variety of standards. Some sites will present some good, yet still noticeably amateurish options, while others manage to offer extremely high-quality items as a matter of course.

When you take a look at Linotype, you'll discover that this site falls into the latter category. Although it carries only 6,000 fonts, the quality on offer is second to none. What's more, the archive is fully searchable, so there's no problem turning up specific matches when you're in a hurry. Furthermore, the innovative Font Finder device enables you to locate typefaces based on themes, categories, usage and more. ■

Rating: **4/5**



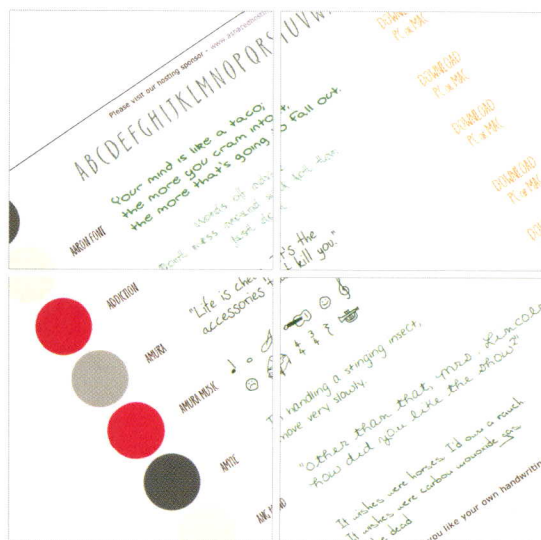
Font Garden

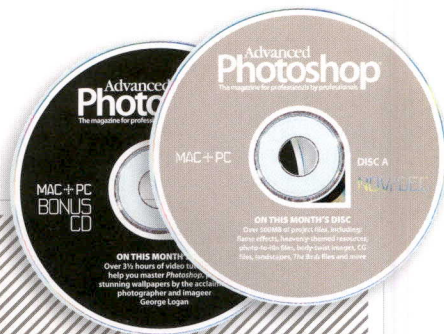
Web: www.fontgarden.com

Ask any graphic designer what's the most important yet often overlooked aspect of illustration work and you'll get an unequivocal answer: the fonts you use. How you incorporate these with your work can make or break a design. But the problem is, if you're after an organic, hand-drawn feel, suitable typefaces can be hard to find.

So if you're seeking for a font that emulates decent handwriting, we'd recommend that you point your browser at Font Garden. Here you'll find a huge selection of freeware and commercial offerings, covering a variety of handwriting styles. There's plenty here that would complement a loose, traditional style of illustration. ■

Rating: **3/5**





CD contents

Over 450MB of project files, 3 hours of professional video tutorials – and six startling desktop designs by professional Photoshop artists

This issue, you can look forward to two more discs stacked with exciting *Photoshop* resources to add to your collection. Disc A, as always, comes packed with support files for all nine projects. Weighing in at over 450MB, these resources will help you follow (and experiment with) the masterclasses and workshops scattered throughout the magazine.

On Disc B, meanwhile, you'll find over three hours of practical video tutorials created by some of the best Photoshop experts in the industry. For starters, we've a demo version of Andrei Doubrovski's outstanding video book *As Simple As Photoshop*. It may be aimed at users with little knowledge of *Photoshop*, but we reckon you're never too old (or experienced) to learn! You'll also find great tutorials from Photoshop-How-To.com which explain how to make best use of the Magic Wand tool, Layer Masks, Quick Mask, Layer Fill and Blending modes. Last but not least, there's another mammoth instalment of *Digital Illusions Explained* videos, courtesy of the folks over at WZ2K.co.uk.

Six more eye-catching wallpapers are yours for the taking, too. Even we were stunned by the photo-realistic expertise of Colin Smith (interviewed on page 26) – and we're sure you'll agree. His depth of *Photoshop* knowledge is genuinely inspiring. Then there's the incredible artwork of Seung Ho Henrik Holmberg, whose conceptual work for film, television and animation is second to none.

Until next time, enjoy...

Rhys Davies
Multimedia Editor

Project Files

THE COLIN THOMAS EFFECT: Emulate Colin Thomas's style and recreate the x-ray effect with the help of the files on Disc A – see page 40.

PLAY WITH THE WEATHER: Create any weather condition you fancy using the files on Disc A – see page 78.

How to use Advanced Photoshop's CDs

RUNNING THE DISCS

These discs have been compiled to run on PCs running Windows XP and Macs running OS X.

LICENSING

Some software on these discs is shareware, which means that if you continue to use the program you should register it with the author. Freeware programs can be used free of charge. Trial versions of software are either time-limited (e.g. they will stop working after 30 days) or have some features disabled.

DAMAGED DISCS

If your CD has been snapped, scratched, corrupted or cracked, please return it to the following address: Cover Disc Returns, Highbury Entertainment Ltd, Paragon House, St Peter's Road, Bournemouth BH1 2JS. If your CD is missing, call 01202 200200 or email subs@paragon.co.uk and we'll send you one free of charge.

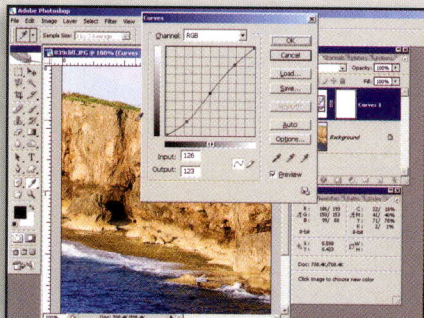
HELP!

If you're having trouble with the CD, please email cdhelp@paragon.co.uk. Sorry, but we can't offer technical support on use of the software for either Mac or PC. All the software is tested for bugs and viruses. Highbury Entertainment Limited will not accept liability or responsibility for loss or damage that occurs directly or indirectly from using these CD-ROMs.

Digital Illusions Explained

20 terrific tutorials

www.wz2k.co.uk

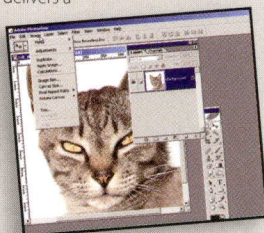


Video tutorials are fast becoming the ideal teaching tool of choice and one of the leading suppliers is WZ2K. Using video and PDF-training material, much of which is industry standard, WZ2K offers a solution to designers who wish to expand their knowledge

into the professional field. As well as *Photoshop*, WZ2K's videos cover applications such as *Adobe Illustrator* and *Macromedia Dreamweaver*, as well as PHP/MySQL integration, and more besides.

Tempting customers with tasters of its products, WZ2K offers a vast collection of free downloads, and a Premium Download section featuring a range of video training. A regularly updated news page also delivers a range of topical and useful programs, information and articles.

To complement last month's videos, you'll find a further 20 tutorials taken from its Digital Illusions Explained archives on Disc B. Tutorials cover working with black & white images, high-pass sharpening, Colour Replacement, the Dodge and Burn tool, Gradients, making chrome effects, working with Curves, and many more.



As Simple As Photoshop

VIDEO-BOOK

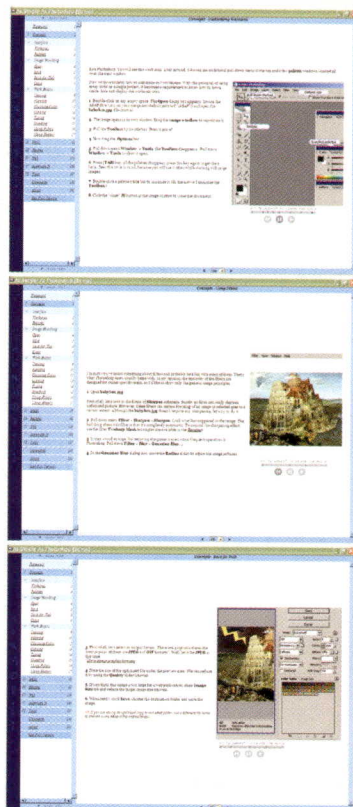
As easy as one, two, three

www.simplephotoshop.com

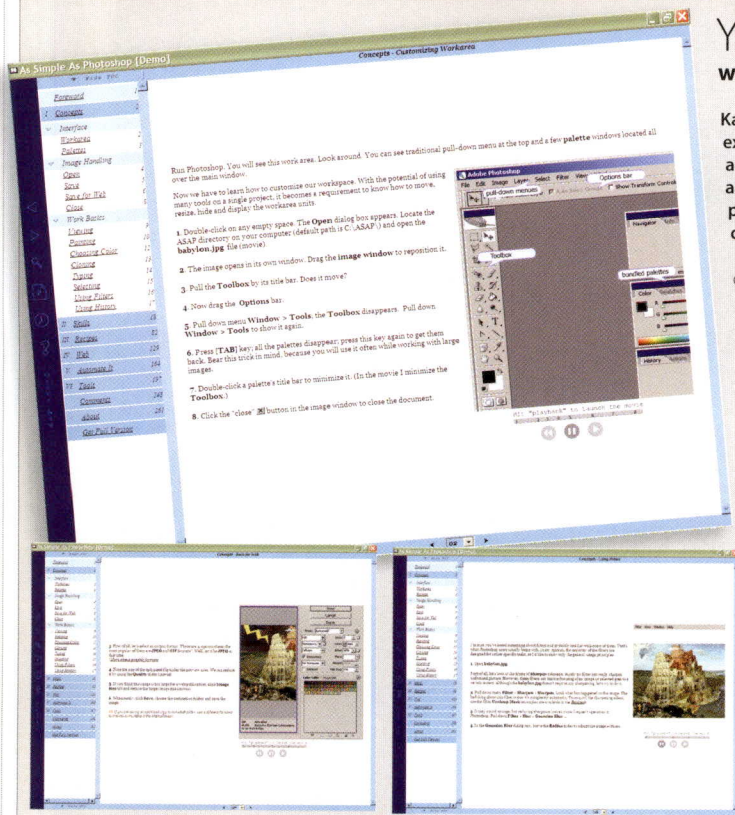
Have you been putting off mastering *Photoshop* because it looks too complex? Are you still a little wet behind the ears when it comes to creating digital graphics? If so, then this video book extract – the full version of which features 224 full sound movie clips and runs to six hours – could provide you with just what you're looking for.

Created by Andrei (Andrew) Doubrovski, a professional photographic restoration artist and technician, *As Simple As Photoshop* is a study-at-home course that takes you through the entire gamut of *Photoshop* functionality. Starting off with the basics, the tour soon moves on to cover the app's many tools and tricks, carefully tiering the lessons to ensure novices aren't scared off by the more advanced and complicated details. Such details can be mastered as you become more proficient. The only requirement is that you have a working knowledge of your operating system. Although the PC version is used in all examples, the Mac version is almost identical, with the exception of a few platform-specific keyboard shortcuts.

We've been fortunate in obtaining a demo version of this excellent learning tool. Concepts, the first chapter of the book, boasts 12 working videos which explain the *Photoshop* interface and the basic work principles (you'll need *Macromedia Flash Player 6* or later to run them). The rest of the book is included in PDF format, but without the videos. It's a perfect opportunity to look over an expert's shoulder and get more out of *Photoshop*.



PHOTOSHOP-HOW-TO.COM



Yippee, Kai Yee!

www.Photoshop-How-To.com

Kai Yee of *Photoshop-How-To.com* has 25 years' experience behind him as a graphic designer and involvement in video production, 3D animation, multimedia, web design and music production for projects with Fortune 500 companies and the US Government.

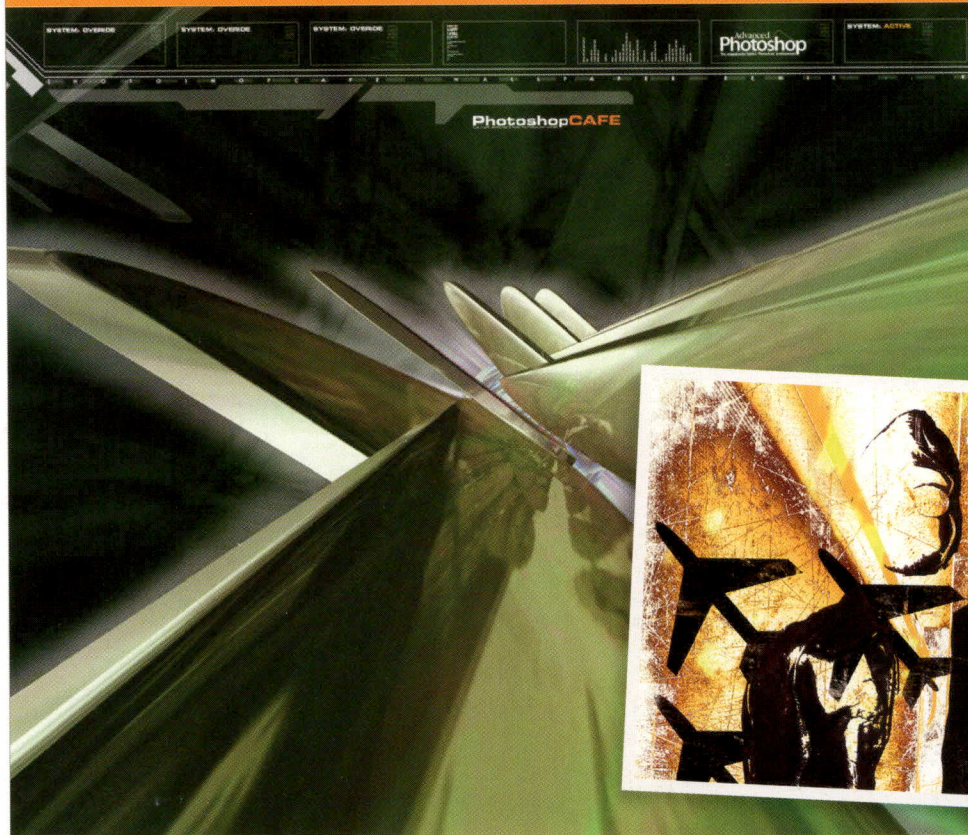
But his experiences in the *Photoshop* classroom left him extremely frustrated – tutors raced through topics without pausing for breath and often expected pupils to understand immediately. Kai Yee saw the need for a different approach, one that enabled learners to absorb the material at their own pace. And so *Photoshop-How-To.com* was born.

On Disc B, you'll find the video tutorial "Redecorating the Caveman's Den", created by the "techno-caveman" Kai Yee himself. This excellently presented tutorial with its easy-to-follow format is ideal for all levels of *Photoshop* users, and explains how to visualise a new look for your home (or any environment you choose) using Adobe's app. Yee starts off by showing you how to select flat uniform colours with the Magic Wand tool, then use Layer Masks, Quick Mask, Layer Fill and Blending modes to finetune the effect. As a bonus, you'll also find out how to add a nocturnal effect to your home.

For more details on this excellent range of up-to-date tutorials, visit www.Photoshop-How-To.com and enter Kai Yee's cave!



CD contents



Colin Smith Desktop Wallpapers

Colin Smith, best-selling author, tutor and award-winning New Media designer has created these sensational wallpapers for you to use freely on your desktop. A master in creating stunning photo-realistic illustrations created entirely in *Photoshop*, Smith has stirred the imagination of the design world, and now you too can be astounded by his creations.

Founder of the world's most popular *Photoshop* resource site, PhotoshopCAFE.com, Smith has won numerous accolades for his work in both illustration and web design, including a Macworld Digital Design Award and three Guru Awards at Photoshop World Conventions. He is author (or co-author) of more than ten books on

Photoshop, including the award-winning *Photoshop Most Wanted: Effects and Design Tips*. His *New Masters of Photoshop* was awarded Best Book of 2001 by Design, Type and Graphics Magazine. The creator of the "Photoshop Secrets Video Training Series", Smith is also in great demand as a lecturer.

The three wallpapers included here show off his talent to excellent effect. Offered in three screen sizes to suit your requirements, quality is exceptional throughout. Colin Smith demonstrates with his clarity and eye for detail, just what you can achieve entirely in *Photoshop*. For more of his portfolio, visit www.pixeloverload.com, and don't forget to check our interview on page 26.

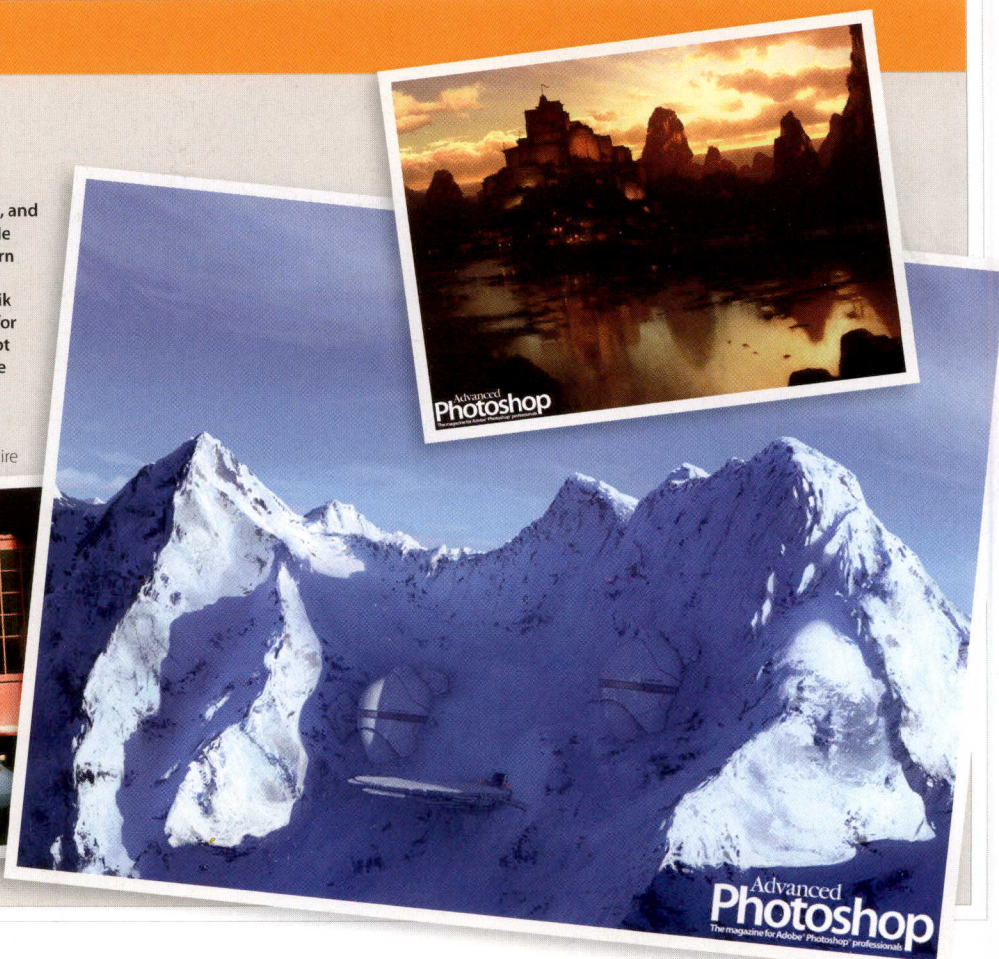
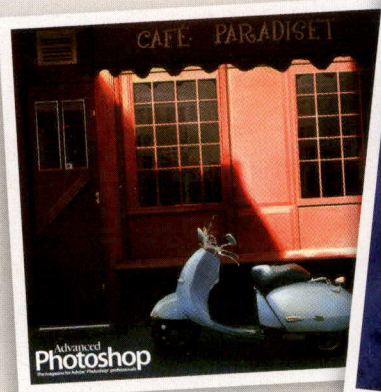


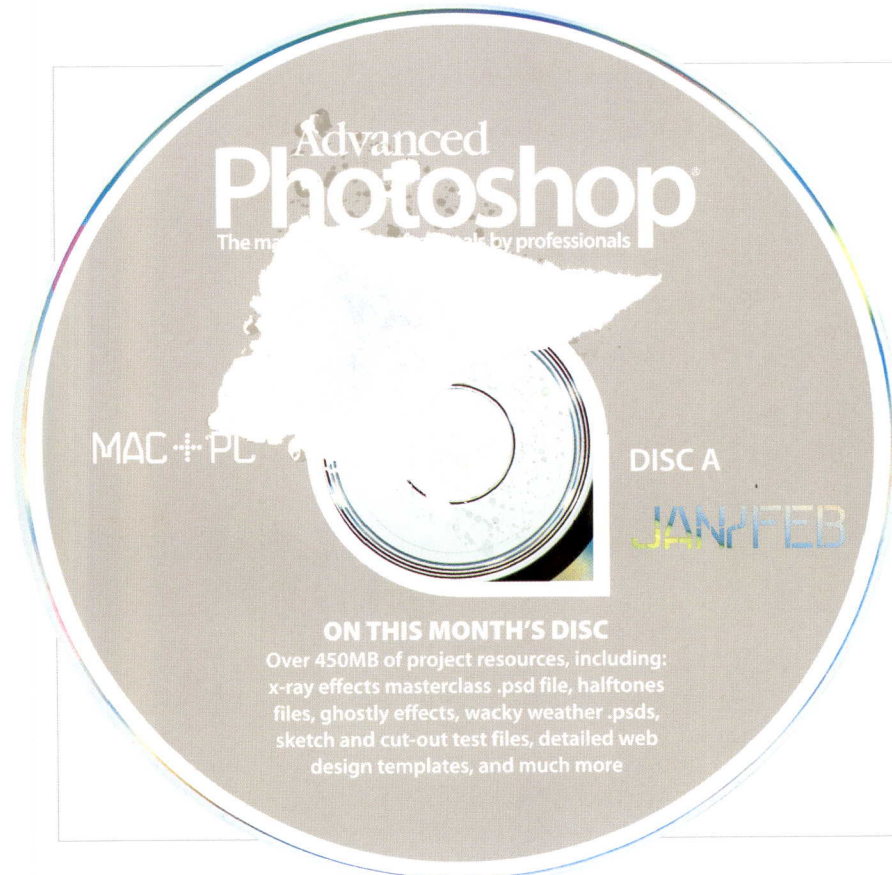
Seung Ho Henrik Holmberg Desktop Wallpapers

Seung Ho Henrik Holmberg was born in 1980 in Seoul, South Korea, and was adopted by his Swedish parents when he was 13 months old. He spent his childhood in Monsteras, a small and quiet town in southern Sweden, where he was hugely inspired by the beautiful natural surroundings. An excellent artist from an early age, Seung Ho Henrik Holmberg now works as a conceptual designer and digital painter for games, TV and feature films. He's worked as a matte painter, concept designer, storyboarder and character animator for such high-profile companies as PDI/DreamWorks, The Mill, The Moving Picture Company, Outlaw Studios and Amuze Electronic Media.

His stunningly realistic paintings, created entirely in *Photoshop*, have caused a huge stir in the CG world, so we've been very fortunate to acquire these three superlative wallpapers. Offered to you in three sizes, the quality of these designs is exceptional. Just think, you can have your very own desktop image created by the guru who produced artwork for *Shrek 2*.

Search for more on this extremely talented young man on <http://henrik.cgcommunity.com>, and turn to our interview on page 34.



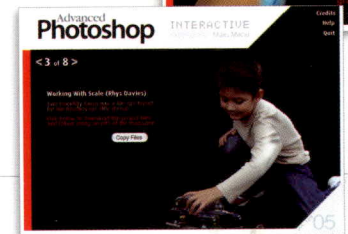
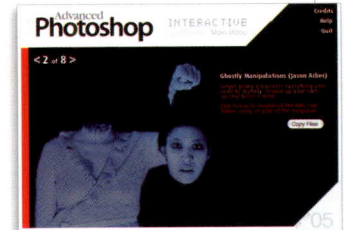


On Disc A

Here you'll find all the tutorial resources you need to follow our expert masterclasses and workshops. Simply follow the on-screen prompts to find the relevant files – then create! There are over 450MB of high-quality project files to enjoy.

Whether you're dipping your toe into web design, need help with translucent ghost effects or want to wreak climatic havoc on an otherwise calm shot, you'll find plenty to satisfy you on Disc A.

DISC A

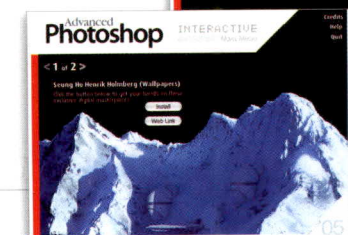
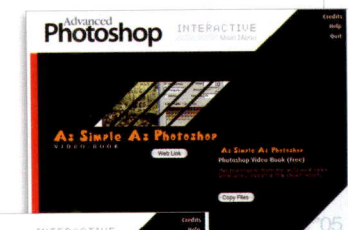
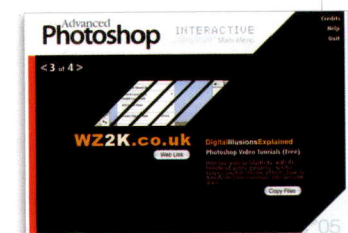


On Disc B

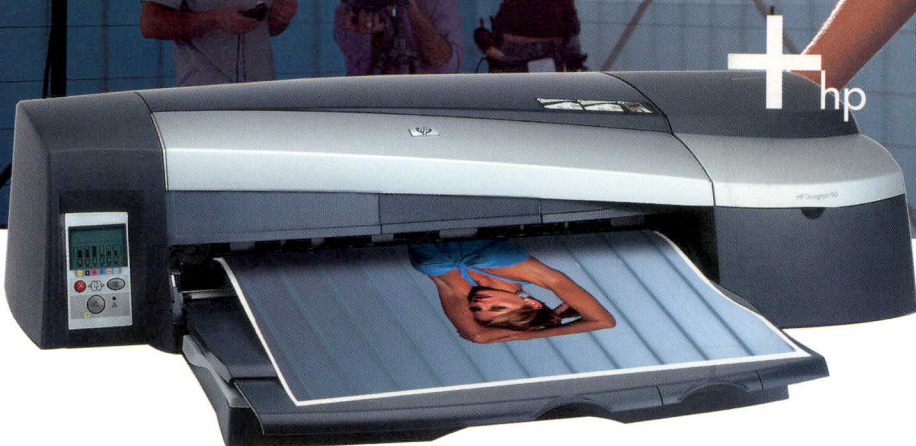
Enjoy over 3 hours' worth of superb video tutorials, courtesy of WZ2K, simplephotoshop.com and Photoshop-How-To.com, covering everything from mastering selections to making the most of exciting textures such as gels and chrome.

And don't forget to check out the six specially selected wallpapers, kindly provided by Photoshop experts Colin Smith and Seung Ho Henrik Holmberg. (See what they have to say about their artwork on pages 26 and 34.)

DISC B



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